

V O G U E

SEPT. 1

PARIS
COLLECTIONS
COMPLETE REPORT

AMERICAN
COLLECTIONS
THE NEW LINE



ADVANCE
RETAIL
TRADE
EDITION

INCORPORATING VANITY FAIR
50 CENTS

COPYRIGHT 1992 THE CONDE NAST PUBLICATIONS, INC.

HAT BY JOHN FREDERICKS

Miron

**Ben Zuckerman's polished black . . . an elegance of worsted
and fur woven by Miron. Miron Mills, Inc., 51 Madison Ave., New York 10.**



VOGUE

SEPTEMBER 1ST, 1952 TRADE EDITION

HOW TO USE THIS ISSUE:

Relate Vogue's report of the "New Line in the American Collections" to your own dress, suit and coat merchandise. Stimulate sales by featuring these important fashion points:

*In advertising, displays,
and sales training*

QUOTE VOGUE AND SELL

your merchandise

with the authority of

SEPTEMBER 1ST

VOGUE

fashion points

"THE NEW LINE IN THE AMERICAN COLLECTIONS"

"The Narrowing Line in the New York Collections" (pages 172-183)

"The Norfolk Coat" (pages 172-173)

"The Narrower, Straighter Suit—For Day and Evening" (pages 174-175)

"The Late-Day Dress—Narrow and Sinuous" (pages 176-177)

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COMPLETE REPORT OF THE NEW PARIS COLLECTIONS (pages 150-171)

NEWS IN TEXTURES

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"The Chesterfield Coat: Two Versions" (pages 216-217)

"On the Black Wool Dress—A Touch of White Kidskin" (page 218)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE, SEPTEMBER 1, 1952, Vol. 120, No. 4

SHOE AND STOCKING SALESBOOKS

A SELLING GUIDE

Fashion points of sale are stronger than ever for shoes and stockings this season

"Shoe News: Heel, Toe, and Colour" was reported in the August 1st Vogue, outlining some of the changes in autumn shoe fashions. The same issue featured "The Scissored Suède Shoe" and introduced "Ferragamo's Gloved Arch." July Vogue predicted "Colour Polished with Black" and "Heels Carve Out a Fashion."

And the right stocking for the right shoe has been shown and stressed all through this early coverage.

Now, in preparation for "News in Shoes and Stockings," September 15th Vogue's twelve-page theme, we outline the points of fashion interest that our earlier issues have predicted, photographed, and alerted your customers to.

Study these points in "A Chart of Fashion News" on the opposite page. Order additional copies for distribution to your selling personnel.

THEN APPLY THIS VOGUE-SHOWN NEWS FOR A STRONG FASHION-SELLING SEASON IN YOUR
SHOE AND STOCKING DEPARTMENTS—

BY KNOWING . . .

FASHION as well as you know your own stocks. In addition to reprints of these pages,* copies of Trade Edition features on the following subjects could be very useful in sales training:

"Early Autumn Fashion Notes"* (July Trade Edition); "Vogue Edits Leathers, Autumn, 1952"* (May 1st Trade Edition); "Vogue Edits Fabrics, Autumn, 1952"* (April 15th Trade Edition).

ACCESSORIES and how they relate to shoes and stockings. Write for: "Vogue's What-To-Wear-With-What Chart, Late-Day and Evening, Autumn, 1952"* (August 15th Trade Edition); "Vogue's What-To-Wear-With-What Chart, Daytime, Autumn, 1952"* (August 1st Trade Edition).

COLOUR PROMOTIONS featured in your store's windows and advertisements, in relation to the shoes and stockings that complement the ready-to-wear colours.

BY RELATING . . .

STOCKINGS TO SHOES. Shoe personnel could greatly increase the sales of stockings by constantly recommending the best stocking choice for the shoes they are selling. And stocking salespeople should never fail to ask about the type of shoe—its colour and time-of-day design—their customers plan to wear with the stockings they are buying.

BY OBSERVING . . .

THE CUSTOMER and the type of woman she is. Mules, for instance, are becoming "even to the woman with not-so-marvellous ankles."

BY ASKING . . .

WITH WHAT she plans to wear her shoes; with what costume, what handbag, what other accessories, and at what time of day.

BY QUOTING . . .

VOGUE. For instance, Vogue says: "Clear brown shoes—with blue suits and coats." Look for "Vogue Says" quotes about shoes and stockings on page 4 of every Trade Edition supplement. Remember that fashion authority is your biggest selling aid.

*ADDITIONAL COPIES of these pages, and of the Trade Edition features listed above, are available for the selling personnel in your shoe and stocking departments at \$2.00 for 100 copies. Please write to:

VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N. Y.

SHOE AND STOCKING SALESBOOKS

A CHART OF FASHION NEWS

The Shoe and the Costume

The Stocking

<p>VOGUE SAYS: "Shoe-polish colours—the bright ones blackened"</p> <p>Ruby red: important choice to wear with red, black, beige, navy blue, grape; for day and late-day</p> <p>Blackened brown: with black daytime fashions</p> <p>Blackened rust: with daytime black, dark red, dark brown, dark green, navy blue</p> <p>Blackened bronze: with late-day and evening beige, pastels, grey, prints</p> <p>Blackened emerald green: day or late-day with blacked green, navy blue, black</p> <p>Blackened yellow green: late-day with yellow-greens, black</p> <p>Blackened amethyst: day or late-day with plum, prune, grape</p> <p>VOGUE SAYS: "Nap colours in buffed suède shoes—day and late-day"</p> <p>VOGUE SAYS: "Black beauties—opened-up suède shoes" with soft, feminine late-day dresses</p> <p>VOGUE SAYS: "Black calfskin shoes—stitched and tailored for city tweeds"</p> <p>VOGUE SAYS: "Gold kid—reappearing for evening in slender striplings"</p> <p>VOGUE SAYS: "Paisley brocade—returning for evening"</p>		<p>Lighter, clearer shades</p> <p>Pale rose beige, or taupe beige</p> <p>Brown taupe</p> <p>Copper tan</p> <p>Neutral beige</p> <p>Honey beige</p> <p>Honey beige, or nude</p> <p>Pale rose beige, or reflection-coloured*</p> <p>Honey beige, or rose beige</p> <p>Delicate, warm taupe</p> <p>Delicate, warm taupe</p> <p>Nude beige</p> <p>Delicate skin tones</p> <p>*reflects the colour of the costume on the leg</p>	COLOURS
<p>POLISHED</p> <p>kid: day, late-day and evening</p> <p>calf: day</p> <p>satin: evening</p> <p>patent leather: day and late-day</p>	<p>MILDLY-TEXTURED</p> <p>new buffed surface in daytime kid</p>	<p>More sheer, delicate-looking, and dull-finished:</p> <p>15-66: sheer for any hour</p> <p>15-60: very sheer for any hour</p> <p>15-51: sheerest for evening</p> <p>30-51: strongest for country</p> <p>Twisted nylon thread in the knit for:</p> <p>dull texture</p> <p>resiliency and better fit</p> <p>snag resistance</p>	
<p>MAT</p> <p>suède: late-day and evening</p> <p>velvet: evening</p>	<p>TEXTURED</p> <p>reptile</p>		
<p>VOGUE SAYS: "Shoe news—heel, toe, and arch"</p> <p>VOGUE SAYS: "Softer shoes—more feminine and delicate-looking"</p> <p>VOGUE SAYS: "New country shoes fit softly as gloves"</p>		<p>VOGUE SAYS: "Stocking constructions follow what the shoe dictates"</p>	TEXTURES CONSTRUCTION
<p>Heels</p> <p>VOGUE SAYS: "The heel this autumn—a point of excitement"</p> <p>New shapes for day, late-day and evening—spooled; carved in; cubed; indented; faceted; rectangled</p> <p>New heights—VOGUE SAYS: "Stiletto heels—the height of fashion"</p> <p>New slenderness</p>		<p>VOGUE SAYS: "Nylon stockings with shadow heels—device for delicacy"</p> <p>pointed or rectangled</p>	
<p>Toes</p> <p>VOGUE SAYS: "The softest shoes you've ever worn"—day, late-day and evening</p> <p>Un-lined, or lightly-lined; un-boxed</p>		<p>More shadow-like toe reinforcements</p>	
<p>Arches</p> <p>VOGUE SAYS: "The gloved arch—revolutionary shoe news"—</p> <p>The sole that stops short at the arch: revolutionary trend in the softer shoe</p>			
<p>OPERA PUMPS:</p> <p>with day, late-day and evening fashions</p> <p>Simple and unadorned because of: fashion's texture-contrast interest; their own colour interest</p> <p>Feminine detailing: scallops; cut-outs; open sandal vamps</p>		<p>More slender heels: lighter reinforcements in toes and heels</p>	SILHOUETTES
<p>SANDALS</p> <p>Toeless mules: late-day and evening</p> <p>Closed-toe mules: day or late-day</p>		<p>Seamless with un-reinforced heels and toes</p> <p>Toe reinforcements, but seamless with un-reinforced heels</p> <p>Pencil seams and toe reinforcements, but un-reinforced heels</p> <p>Seams with un-reinforced heels and shadow-like toe reinforcements</p> <p>Seams with un-reinforced heels and shadow-like toe reinforcements</p>	
<p>Halter heels, closed toes: day or late-day</p>		<p>Seams, heel and toe reinforcements</p>	
<p>Wide-banded sandals: late-day or evening</p>		<p>Seams, heel and toe reinforcements</p>	
<p>Stripling sandals: late-day or evening</p>		<p>Seamless with un-reinforced or shadow heels, shadow-like toe reinforcements</p>	
<p>WALKING SHOES</p> <p>with town or country tweeds and woollens</p> <p>Oxfords; pumps with built-up leather heels</p>			
<p>COUNTRY SHOES with country tweeds and woollens</p> <p>Moccasins; boots; softly-constructed oxfords</p>			
<p>AT-HOME SHOES: Velveteen or suède flat-heeled slippers; satin or suède mules</p>			

TO SELL FASHION, QUOTE

VOGUE

YOUR

RELEASE DATE:

SEPTEMBER 2ND

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets

b. on 5" x 7" tent cards for counters

Fill in the number wanted in each size and return this coupon to us, please (9/1)

VOGUE SAYS: "The narrower line—
a ☐ new fashion direction"
VOGUE SAYS: "Suit narrowness—
a ☐ day and evening"
VOGUE SAYS: "White this season—
a ☐ b ☐ evening elegance"
VOGUE SAYS: "New autumn hat—
a ☐ b ☐ fuzzy, furry, or feathery"
VOGUE SAYS: "Autumn dress news—
a ☐ crêpes with a new dimension"
VOGUE SAYS: "Fur touches—softening
a ☐ b ☐ the narrower new line"
VOGUE SAYS: "Topaz—rich, softer
a ☐ b ☐ new colour"
VOGUE SAYS: "Polished black velvet—
a ☐ smooth and narrow"

VOGUE SAYS: "Red—a natural to wear with
a ☐ b ☐ grey, brown, camel's hair, black"
VOGUE SAYS: "New super-dress—the
a ☐ two-piece dress"
VOGUE SAYS: "Most-wanted dress—in
a ☐ a non-temperamental fabric"
VOGUE SAYS: "The new king-size Chesterfield—
a ☐ longer, slimmer"
VOGUE SAYS: "Red's new role—
a ☐ b ☐ the basic shoe"
VOGUE SAYS: "New corset project—
a ☐ longer, smoother hips"

NAME _____

STORE NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell the new narrower line

VOGUE SAYS: "The silhouette is slender"
VOGUE SAYS: "The columnar line—wonderfully wearable"
VOGUE SAYS: "The narrowed coat—a change of fashion pace"
VOGUE SAYS: "The new narrowed coat—a shorter new length"
VOGUE SAYS: "A narrowed coat—flower-flared"
VOGUE SAYS: "The stiletto coat—narrow, and narrower at the hem"
VOGUE SAYS: "Refreshing new look—a narrower, straighter suit"
VOGUE SAYS: "The suit with the narrower box jacket"
VOGUE SAYS: "The lengthened Norfolk jacket—newest innovation"
VOGUE SAYS: "A narrower new dress—a softer new colour"
VOGUE SAYS: "The two-piece dress with the un-nipped waist"
VOGUE SAYS: "The tango dress—a new narrowed ball dress"
VOGUE SAYS: "The tango dress—alluring, curving, body-conscious"

To sell the texture interest in fashions:

VOGUE SAYS: "The precious look of the little fur touch"
VOGUE SAYS: "A fur touch—for a gently-cared-for-air"
VOGUE SAYS: "Velvet—news when it's narrow"
VOGUE SAYS: "Velvet—smooth and narrow all the way"
VOGUE SAYS: "Crêpe with a new sense of body—tucked, stitched, ribbed"
VOGUE SAYS: "The crêpe dress with a new surface, a new body"
VOGUE SAYS: "The crêpe dress with an all day simplicity"
VOGUE SAYS: "Tweeds with the look of candid simplicity"
VOGUE SAYS: "A jersey dress—new sweater shape"
VOGUE SAYS: "Grey flannel—new, narrow late-day dress"
VOGUE SAYS: "Outspoken allure—in the guise of grey flannel"
VOGUE SAYS: "The shape of satin—classically seductive"
VOGUE SAYS: "Satin—softened with a twist and flow of fabric"
VOGUE SAYS: "Black satin with a sculptured look"
VOGUE SAYS: "The jersey dress—draped and draped and draped"

To sell hats, shoes, corsets:

VOGUE SAYS: "Not narrow—the first autumn hat"
VOGUE SAYS: "The horizontal hat—with a slimly tailored suit"
VOGUE SAYS: "The pale hat—to wear with velvet"
VOGUE SAYS: "The sideswept cloche—black velvet"
VOGUE SAYS: "A pat of black velvet makes the hat"
VOGUE SAYS: "Key accessory—the big fur muff"
VOGUE SAYS: "Strip-strapped sandals—a must with tango dresses"
VOGUE SAYS: "Brown reptile shoes—to wear with black"
VOGUE SAYS: "New basic shoe—the red lizard opera pump"
VOGUE SAYS: "New corsets—basis for longer, smoother hips"
VOGUE SAYS: "The jewelled carry-all with a place for everything"

To sell Young Nillionaire fashions:

VOGUE SAYS: "The Chesterfield coat—good-looking fashion"
VOGUE SAYS: "On the Chesterfield coat—a flash of white kidskin"
VOGUE SAYS: "The Chesterfield coat—very feminine"
VOGUE SAYS: "White kidskin—fresh with black wool"
VOGUE SAYS: "White kidskin spotlights a little black dress"

To sell autumn colours:

VOGUE SAYS: "The most wanted dress is red"
VOGUE SAYS: "The stiletto coat—in dark green wool"
VOGUE SAYS: "Black velvet—openly glamorous after five"
VOGUE SAYS: "Topaz wool with a mink accent"
VOGUE SAYS: "Brown—the new basic"
VOGUE SAYS: "The narrowed, body-conscious dress—in black worsted"
VOGUE SAYS: "Supple, jewelled white satin—new evening elegance"
VOGUE SAYS: "Copper—accent for beige"
VOGUE SAYS: "Navy-blue in satin and velvet"
VOGUE SAYS: "On a black wool coat, a white ermine collar"

*Leslie Morris
designed this suit
of deep navy wool
with Persian Lamb
collar faced with
scarlet velveteen*



*From our Made-to-Order Collection
for Fall and Winter, on the Fourth Floor*

BERGDORF
GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



Avedon photograph

Lilli Ann
san francisco

fabric-of-Italy rainbow worsted
about one hundred dollars at fine stores or write
Lilli Ann, 973 Market Street, San Francisco or
512 Seventh Avenue, New York.



George Platt Lynes

Young-Timers make their fashion mark in a Bendel Original Suit that bespeaks exclusivity. The doll-waisted jacket flaunts an over-sized collar and silk taffeta ascot... slim skirt works up plus-interest at back. Of yarn-dyed wool in oxford grey, navy, moss green, Venetian red... sizes 10 to 16... \$69.95.

Young-Timers
Fourth Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY



HAT BRAGAARD

THE LARRY ALDRICH TOUCH always makes the *new* silhouette a *becoming* silhouette.

For day, as an alternate to the suit, mink-soft, brushed wool coat-dress, one beautiful, unbroken line to underscore your furs, 95.00. At stores that know fashion. Lord & Taylor, N. Y., Ransohoffs, San Francisco; Bonwit Teller, Phila.

NEW CRUSH OF '52....

BONWIT
TELLER



fabric

more elegant, softer, crushier, controlled
by Philip Mangone with a firm tailor's hand.

Beautiful in black or navy nubby wool 10 to 18 sizes 235.00

New York Chicago Cleveland Boston White Plains

We see it coming...

and staying:

SHAPE over SHAPE

in a COAT and DRESS.

*One a slender margin. The
other a slow and steady flare.*



*Here and now: Ben Zuckerman's ENSEMBLE, its dress curved
in lovely red and green PLAID wool from France. Over it a soft
uncollared coat in Forstmann's black wool, lined with dress plaid.*

10 to 16. Entire costume, 415.00. Coat Collections.



NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT
SAKS FIFTH AVENUE
PITTSBURGH • SAN FRANCISCO • PHILADELPHIA



We see it coming...

and staying:

THE LEAN LINE

from shoulder to hemline

*without surrendering a drop
of softness and femininity.*

*Here and now: Jo Copeland of Pattullo's COSTUME WOOL
Cardigan, even bigger news in September shades melted into
plaid. Skirt, tapering grey flannel. Waistline ring, leather
jewelled in plaid colors. 195.00. Dress Collections.*



NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT
SAKS FIFTH AVENUE
PITTSBURGH • SAN FRANCISCO • PHILADELPHIA

HUTZLER'S
Baltimore

*Maurice
Rentner*

adds a swag and a bit of swagger to a little fall suit

in the typical Rentner manner . . .

which is to say delightfully chic and feminine.

Of supple yarn dyed wool,

with brief jacket, whittled-down skirt.

Ours alone in Baltimore.



Juilliard[®]

woolens

Look for this label

Juilliard
REG. U.S. PAT. OFF.
100% VIRGIN WOOL

*because.... "fine fabrics
are the foundation
of fashion"*

AKITA, Juilliard's sumptuous
chinchilla-like worsted coating
in a design by Brigrance of
Frank Gallant. At Lord &
Taylor, New York; Carson,
Pirie Scott, Chicago;
J. W. Robinson, Los Angeles.
For other stores, write
A. D. Juilliard & Co., Inc.,
40 West 40th St., New York.

HAT BY JOHN FREDERICS
© A. D. J. & CO., INC.



definitely

now

Georgiana captures the spirit of Fall in a bright as a button casual of cozy wool jersey, collared in velveteen. Truly a dress for today!

Also in grey heather with gold,
red with black, leaf beige with brown.
Sizes 12 to 40; 12½ to 22½ \$1795

for name of store nearest you, write

Tabin-Picker & Company

4119 Belmont Avenue, Chicago 41, Illinois

HOLEPROOF NYLONS in

JEWEL TONES

... precious gems
for your legs

Sheath your legs in new beauty—the loveliness of light falling through precious stones. Holeproof's jewel-toned nylons work miracles of flattering illusion! And they're as practical as they are beauty-making—with Holeproof's exclusive Beauty Lock Finish for super snag-resistance ... longer wear.

Holeproof

PROPORTIONED NYLONS

DIAMOND DUST • TOPAZ BLONDE
MOONSTONE TAUPE • AMBER BROWN
PEARL BEIGE



Only one of the Fall Collection of "at home" fashions

"Botany" Brand

Robes for Women

Botany has conceived eight beautiful approaches to being completely and superbly at home. The exclusive array of brilliantly fashioned princess robes, dusters, hostess robes and cocktail robes bears such important designer touches as a natural sloped shoulder with a deep dolman that flatters the bodice...a distinctly new and different sleeve length that graces the arm...a rich, fluid drape in keeping with the currently brilliant fullflow lines. All tailored in the positively perfect manner that is typical of the most wonderful name in woolens: BOTANY!

BOTANY IS A TRADEMARK OF BOTANY MILLS, INC., PASSAIC, N. J.
REG. U. S. PAT. OFF. COPYRIGHT 1952

Peck *and* Peck



Photographed at IROQUOIS FARM, COOPERSTOWN, N. Y.

PROVED CHAMPIONS

Yearling Ram Iroquois Italic...our

Hadley Cashmeres

In the blue ribbon class, these made-in-America Hadleys, pedigreed in casual beauty and moth-proofed for lasting protection. In medium and dark green, pearl and charcoal grey, pale blue, beige and yellow. Short sleeved pullover, 16.95, long sleeves, 19.95, cardigan, 22.95.

Houndstooth checked wool skirt in dyed-to-match colors, 16.95

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • BALTIMORE • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • INDIANAPOLIS
ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Dyed Alaska Fur SealSkin—

Matara*

*a coat with easy flowing body lines. Sleeves
are tapering, the collar has a double revers effect.*



Revillon

11 WEST 37TH STREET • Frères
NEW YORK • PARIS

*the world's most beautiful furs
...yet not the costliest*

*Reg. Fouke Fur Co.

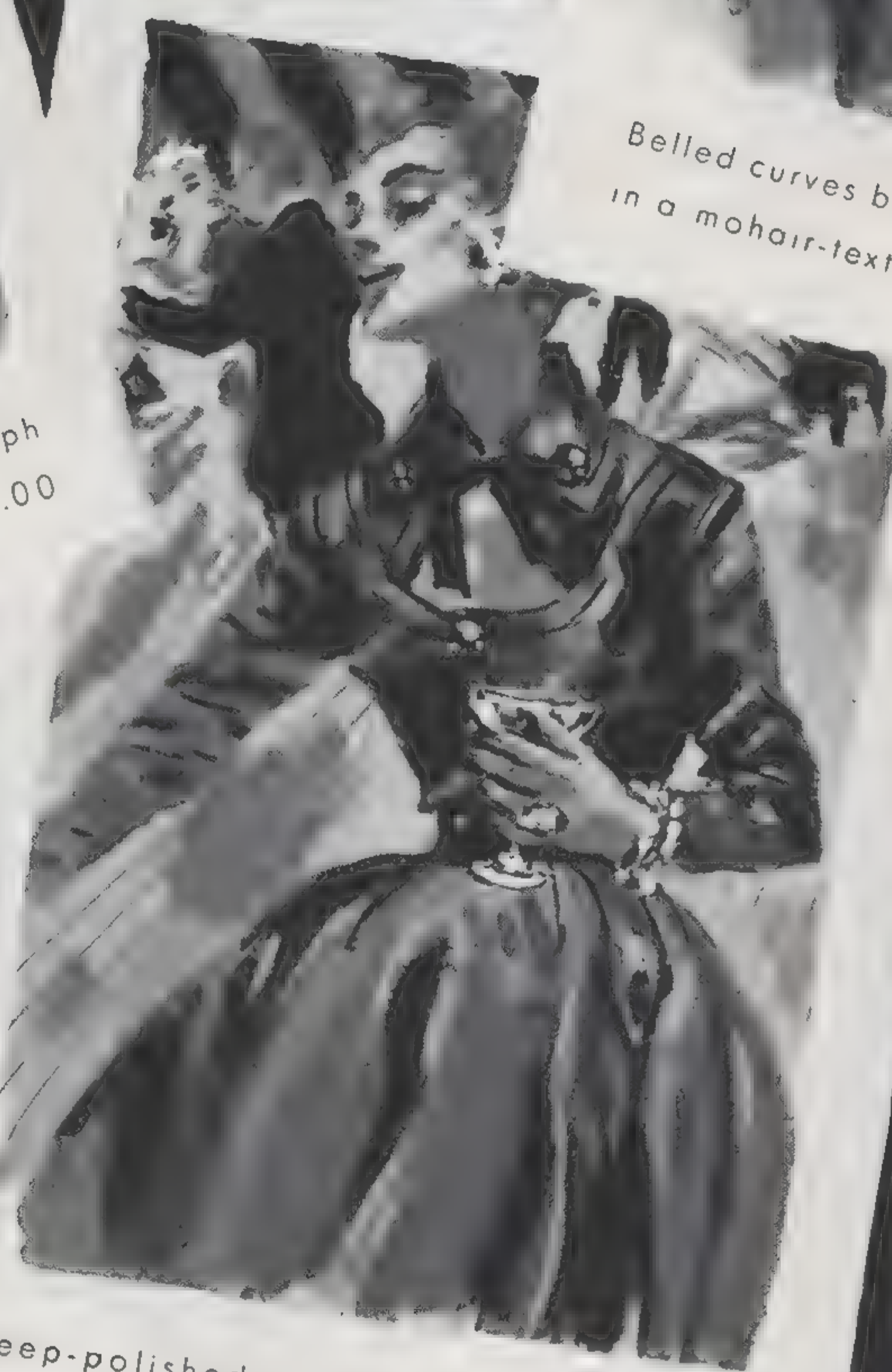
New dress?



New swath of silk bengaline, from Joseph Halpert's Jacques Fath collection. 155.00



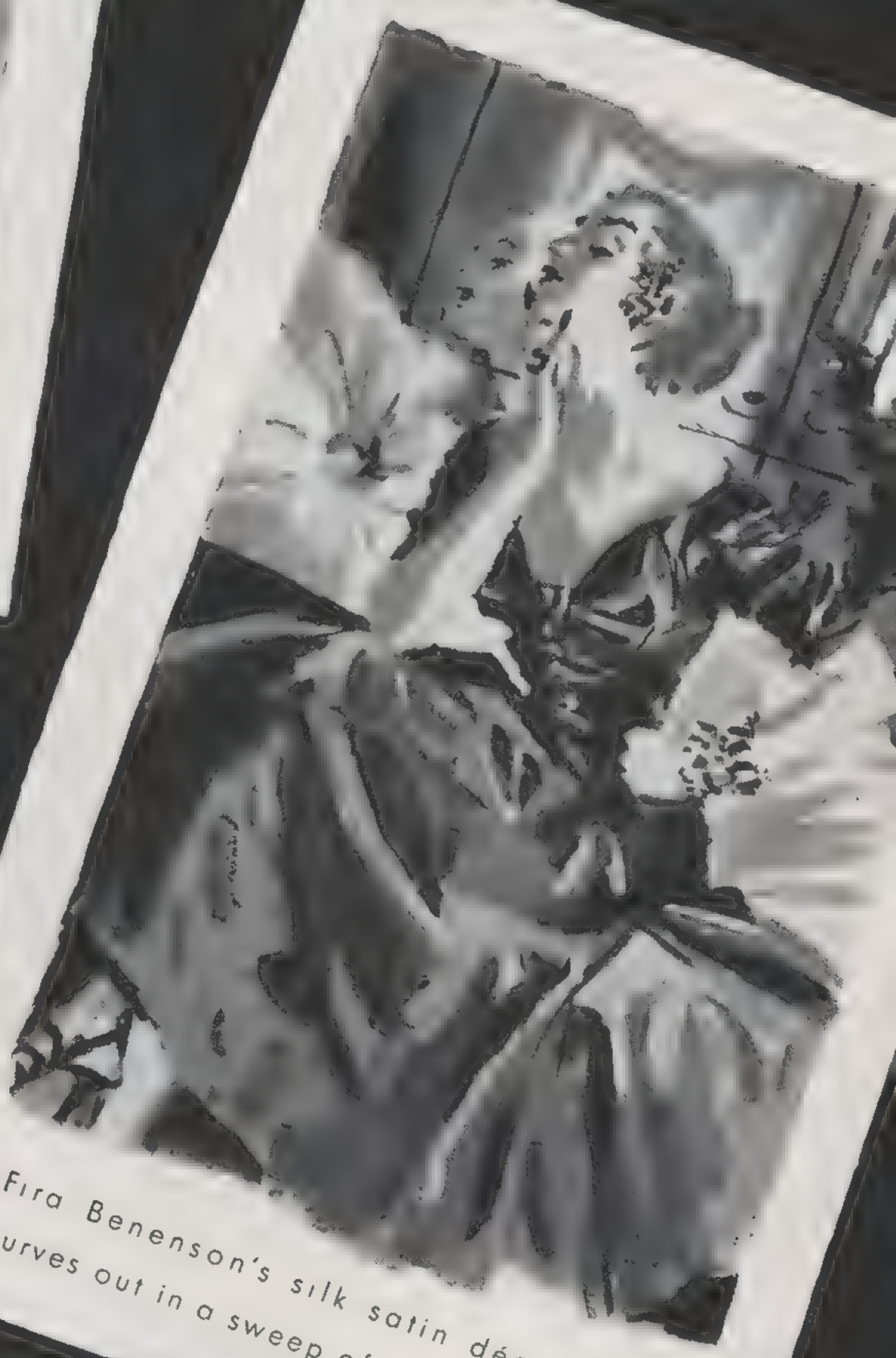
Belled curves by Christian Dior—New York, in a mohair-textured French fabric. 235.00



Deep-polished silk satin, in the Halpert collection designed by Jacques Fath 185.00



Traina-Norell's magnificent long-torso'ed dress is sculptured thin black wool. 235.00



Fira Benenson's silk satin décolletage curves out in a sweep of elegance. 235.00

Red & White

frost
bros.

San Antonio



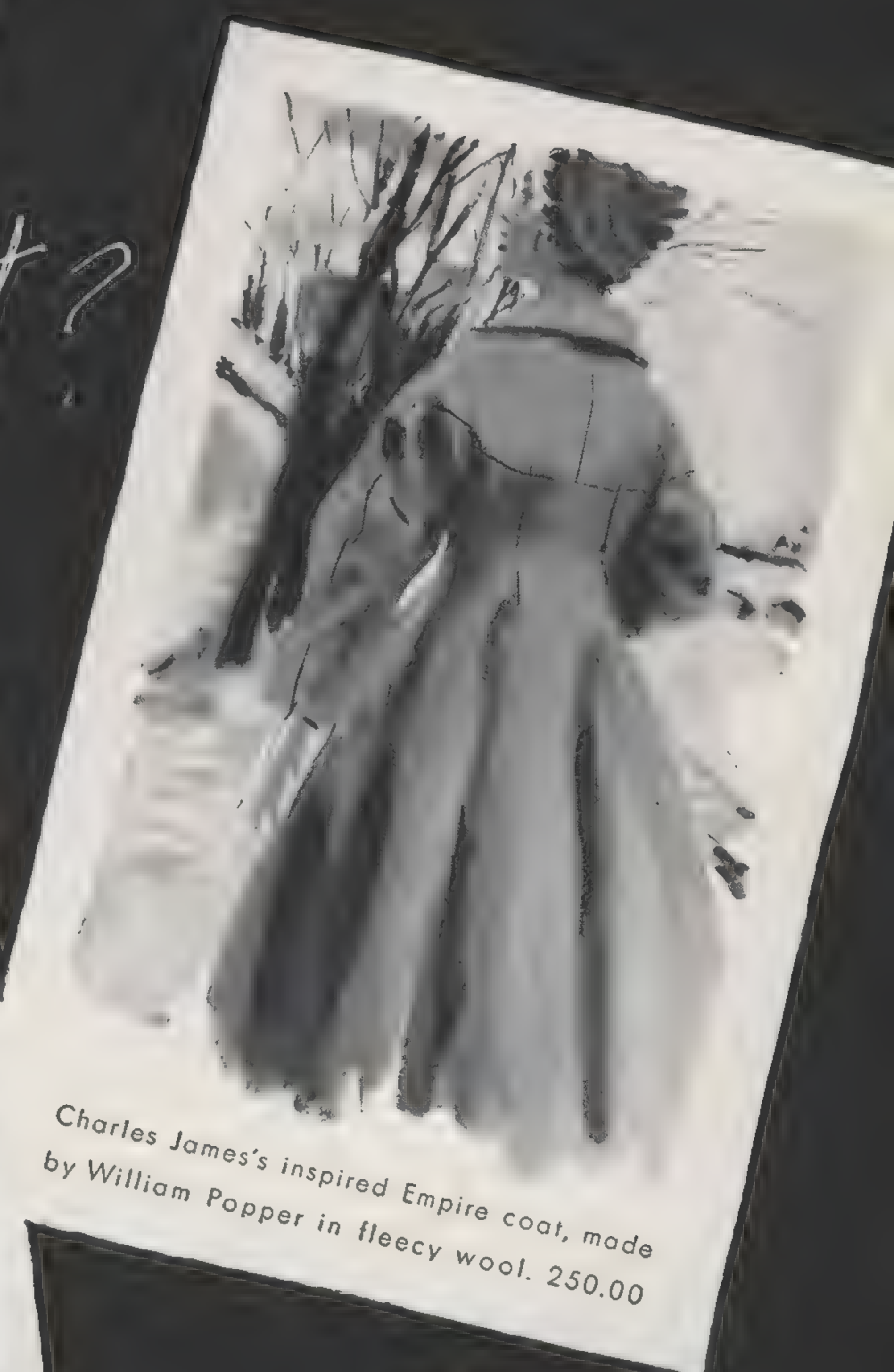
To Copeland
of Pattullo wraps
jeweled bands
high and low...
on a new gentle-
lady silhouette
in whispering
pure silks.

Diamonds from Frost's
Harry Winston Collection

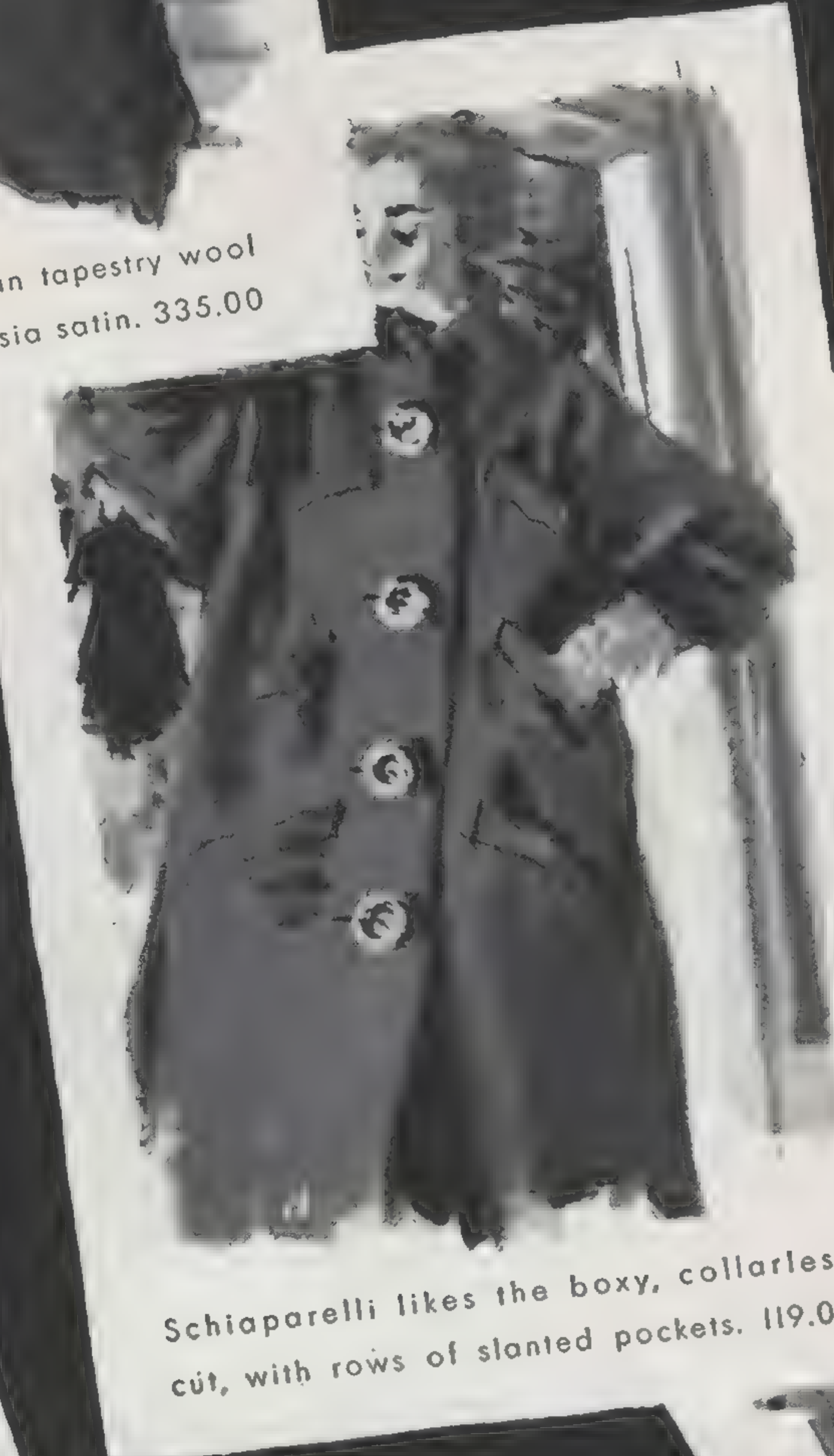


Vincent Monte-Sano's Italian tapestry wool is tapered, lined with fuchsia satin. 335.00

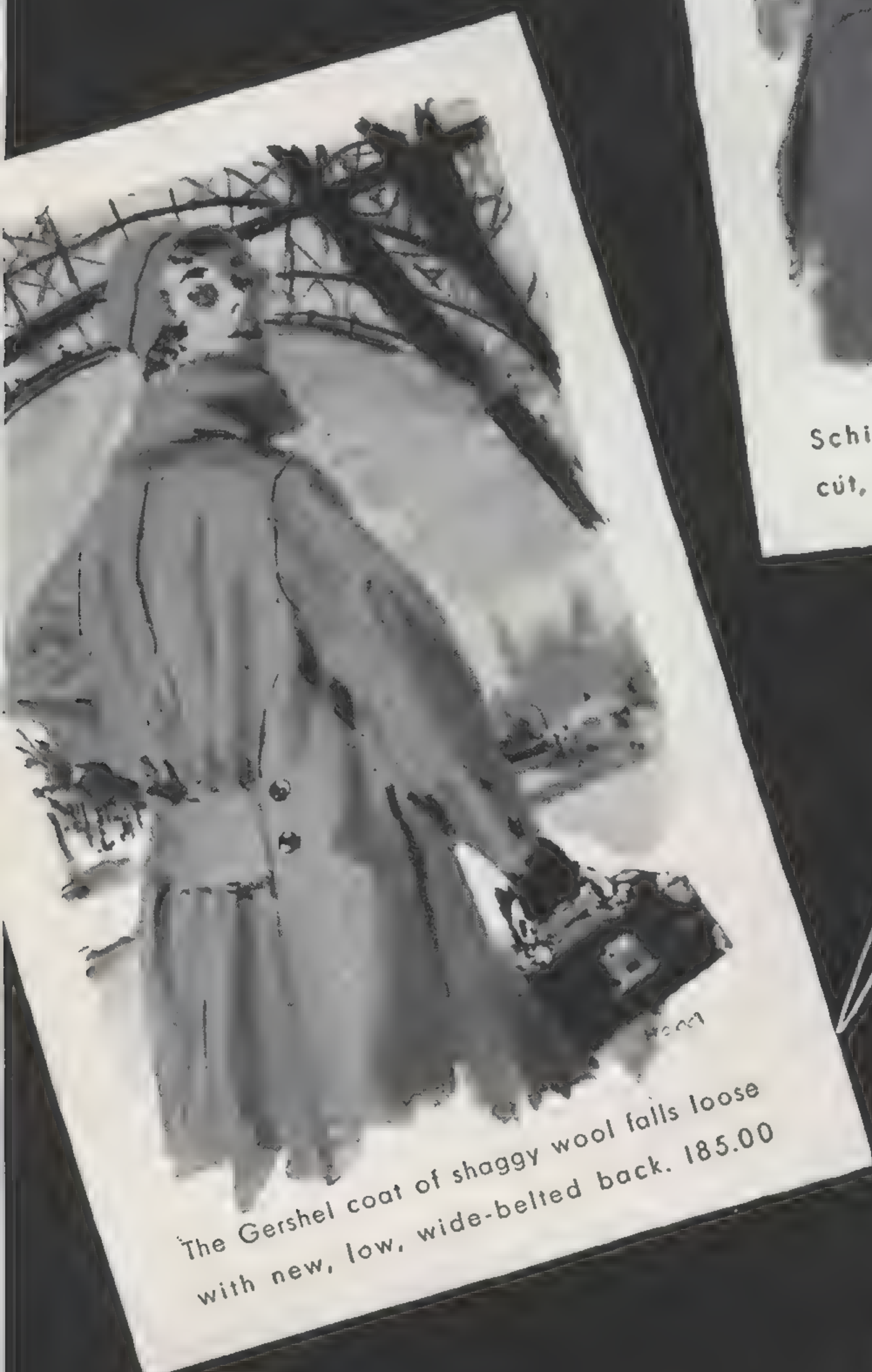
*New
Coat?*



Charles James's inspired Empire coat, made by William Popper in fleecy wool. 250.00

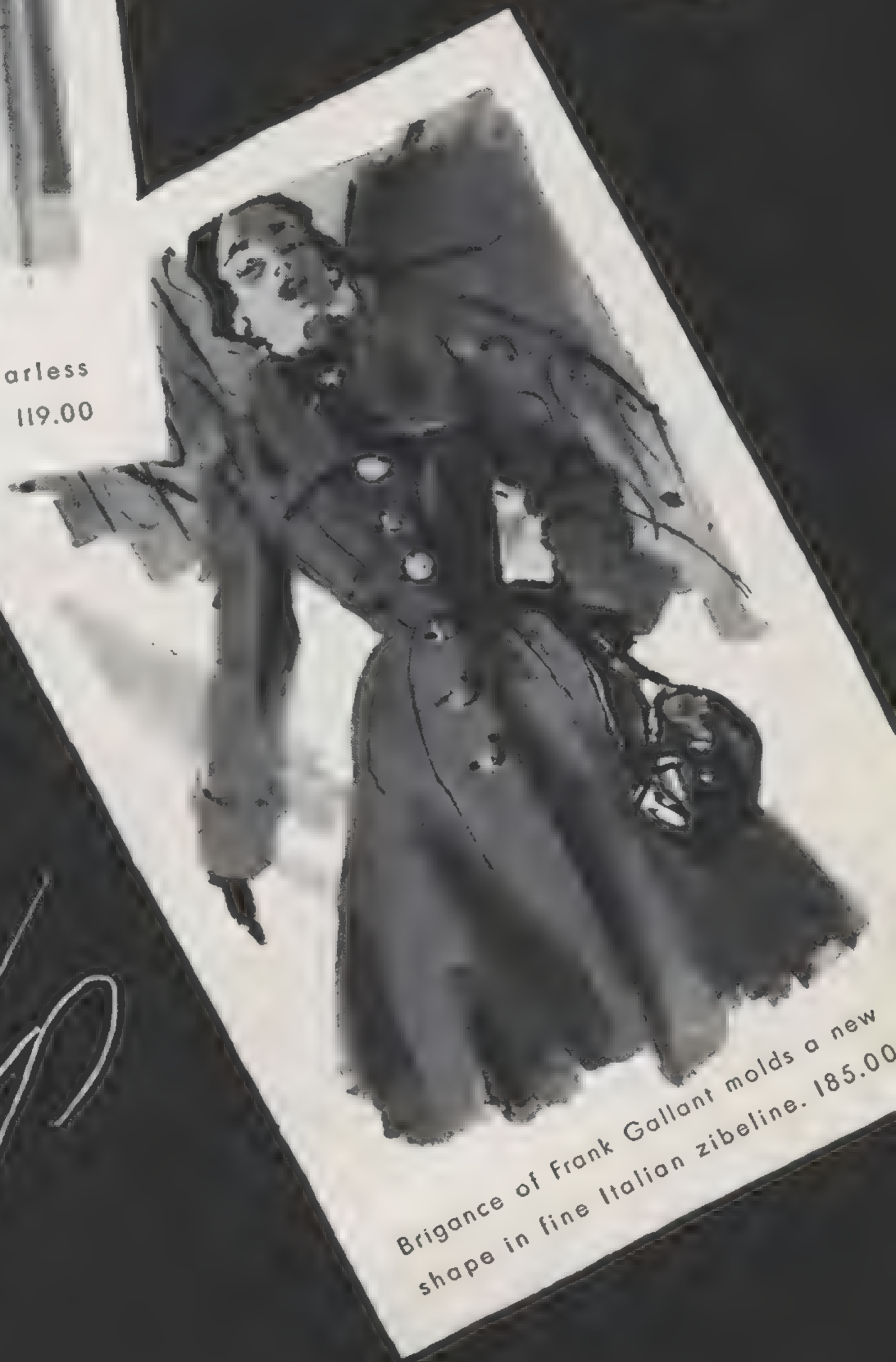


Schiaparelli likes the boxy, collarless cut, with rows of slanted pockets. 119.00



The Gershel coat of shaggy wool falls loose with new, low, wide-belted back. 185.00

*Red
x
app*



Brigance of Frank Gallant molds a new shape in fine Italian zibeline. 185.00



Seymour Jacobson

PORTRAIT...enchantment of pleats in
pure silk taffeta, crisscrossed with ribboned velvet.

Black only. Misses sizes. Around \$110.

Seymour Jacobson, 530 Seventh Avenue, New York.

MILGRIM

• BRAMSON •

• JOSEPH MAGNIN

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 228.

VOGUE incorporating Vanity Fair

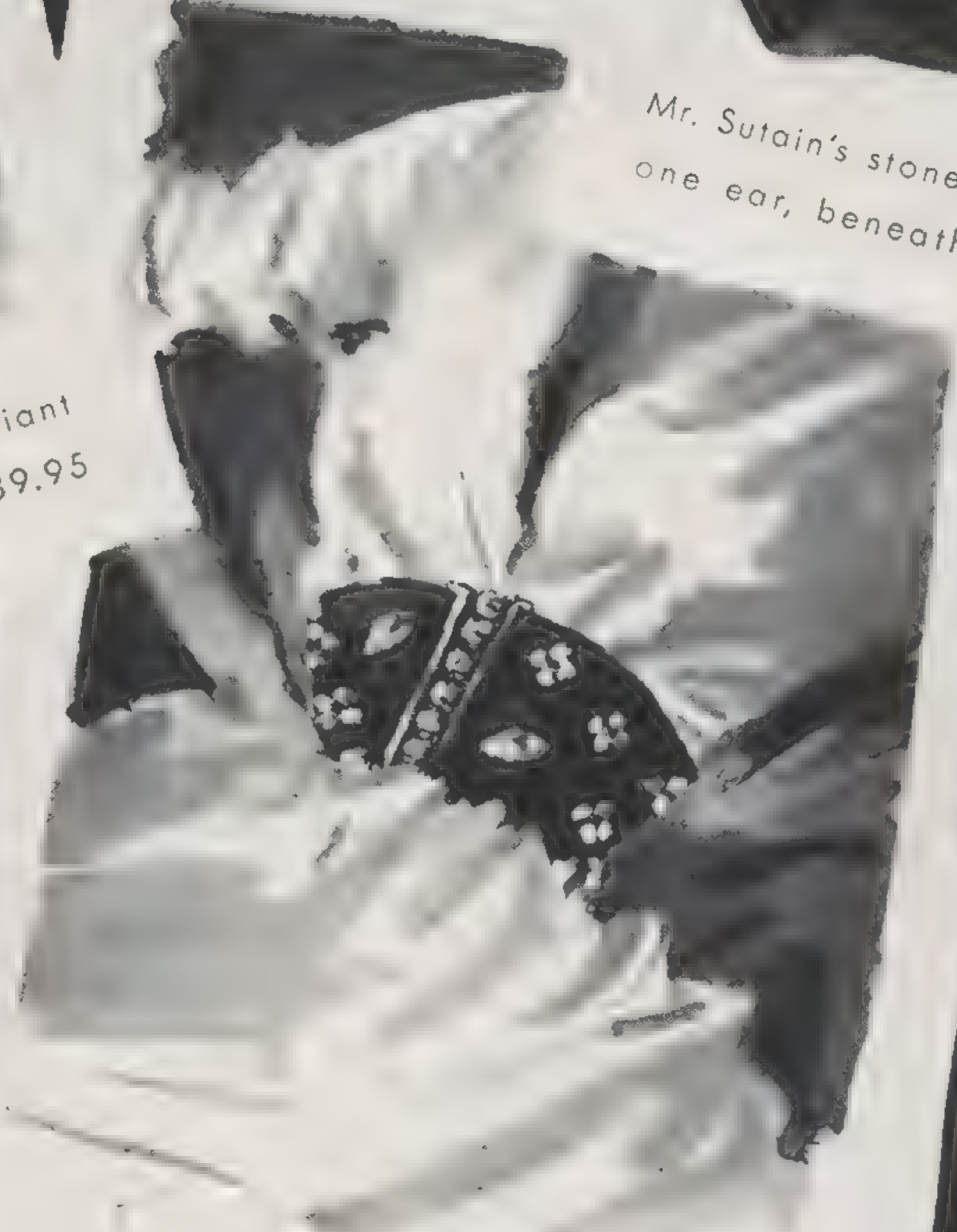
*New
accent?*



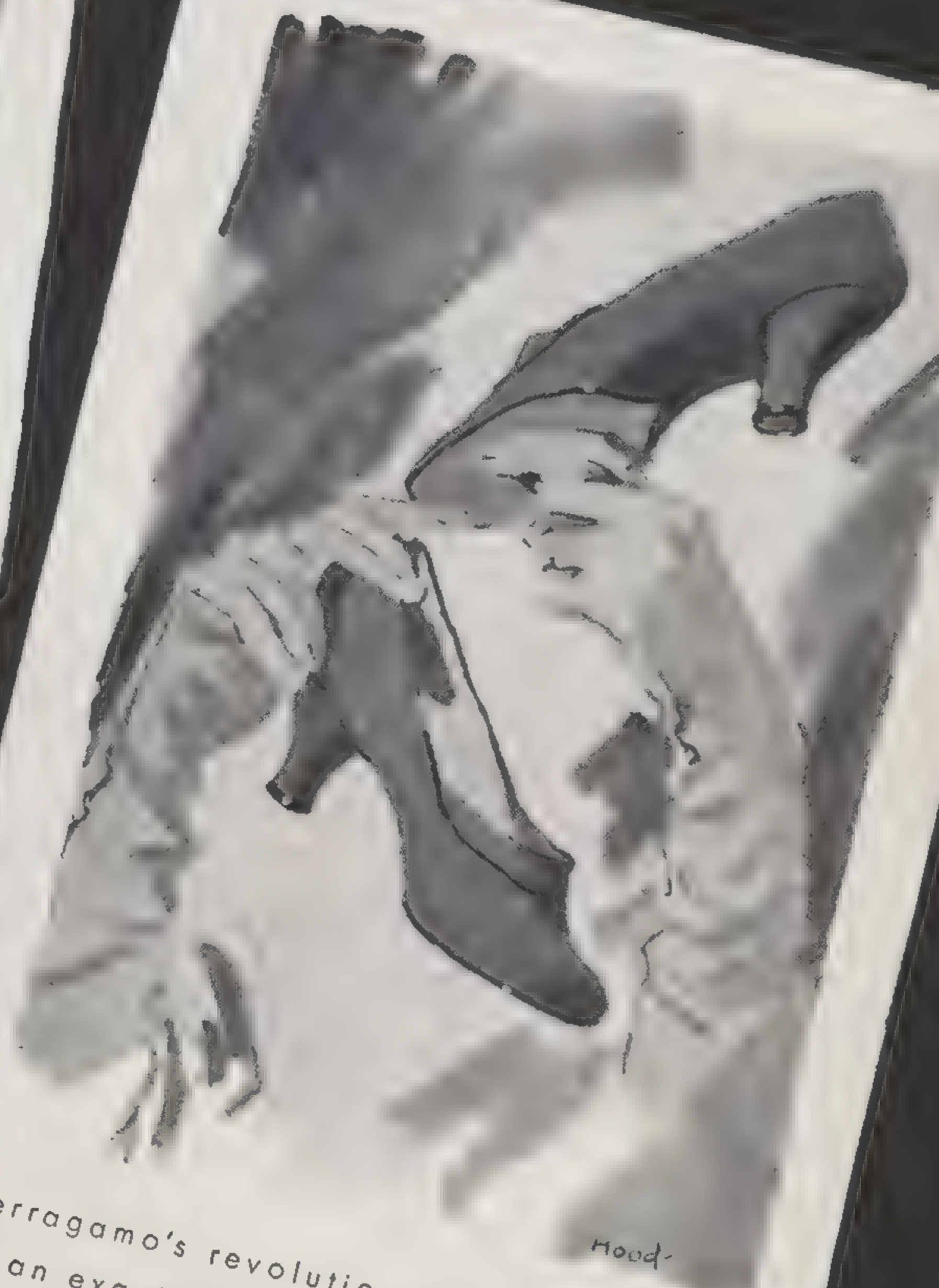
Mr. Sustain's stone-studded wire whimsy—atop one ear, beneath the other. 6.95 plus tax



Chanda's "Kohinoor" cap—smooth, brilliant little jewel of pure white beaver. 39.95



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Handsewn Dawnelle cotton pull-ons look like suede in any color. 3.95

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x
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"BOTANY"
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BELLCIANO, too, knows the dramatic texture of Boukara by "Botany"... nubby, newly-flat fabric that's woven of 100% virgin wool. Here, its looped surface contrasts with pale fur in a coat of exciting beauty.

*B. Altman & Co., New York • Joseph Horne Co., Pittsburgh
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Exquisite nylon stockings by

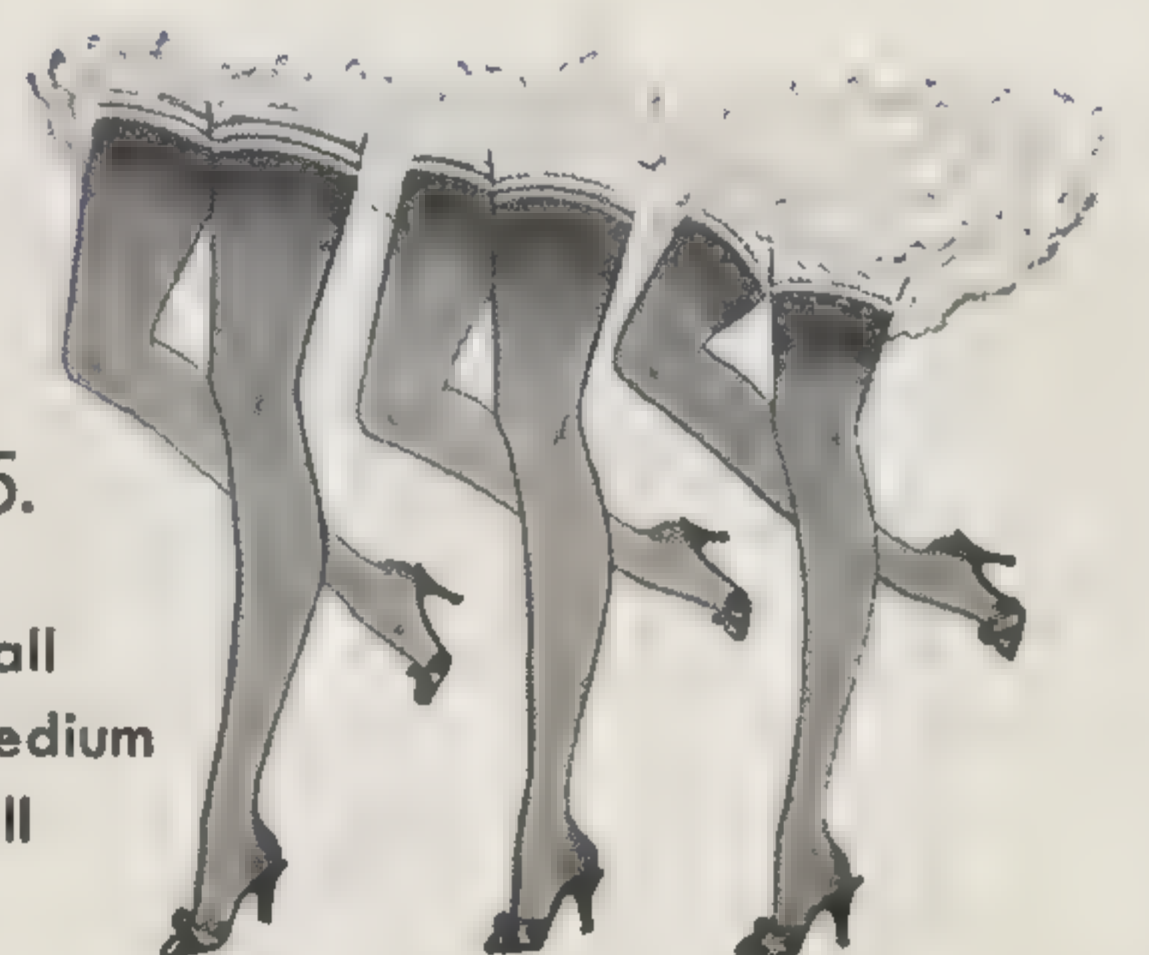
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...you just know she wears them!

they wear so well because they fit so well.

In three perfect proportions . . . from \$1.35 to \$1.95.

1 blue stripe if you're small
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the Knitted suit

an important fashion on the American scene . . .



Poised for excitement at home or en route . . . Jane Irwill's knitted suit of zephyr chenille in a glory of such Autumn colors as gold, navy, forest green, wine, copper, winter white and blue mallard. Sizes 10 to 18. About \$30. At SAKS FIFTH AVENUE, New York, Chicago, Beverly Hills, Detroit • FREDERICK & NELSON, Seattle • BULLOCK'S, Pasadena.

Jane Irwill, 1372 Broadway, New York; also Chicago and Los Angeles.

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The dream of a bra: Maidenform's Chansonette*, in white broadcloth, acetate satin, nylon taffeta, nylon marquissette and sheer ... from 2.00. There is a Maidenform for every type of figure.

PHOTO: RAWLINGS SKIRT: MR. JOHN P. JOHN JEWELRY: VOGUE *REG. U. S. PAT. OFF. CIRD: MAIDENFORM BRASSIERE CO., INC.

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THE NEW WAY OF TWEED . . . THE REEFER SUIT with its day-into-evening umbrella skirt

Tweed at its newest, at its most polished . . . by *Bardley*. The soft-shouldered coat . . . fitted to every curve, then flared in a gentle arc over its own skirt. The shapely parasol pleats are stitched to stay. (Wear it with a bared jersey blouse after dark . . . wear it with daytime cashmeres.)

A wonderful new look, in color-flecked brown-white-red tweed, or black-white-royal.

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POLONAISE collection in rhinestones with natural or French grey pearls, or jewel-toned drops.

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from a single, draped knot Howard Greer evolves a dress that is fluid magic. Of pure silk
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IN A FINE JUILLIARD WORSTED. SIZES 10 TO 20. ABOUT \$65. PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES. WRITE FOR THE ONE STORE IN YOUR CITY THAT HAS THIS SUIT. THE HOUSE OF SWANSDOWN, INC., 500 SEVENTH AVENUE, NEW YORK 18, N. Y.

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broadly bands a pair of pumps in matching suede.

Both in black only. Bag, 25.00*; pumps, 23.95. *PLUS 20% FEDERAL TAX

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HERBERT SONDHEIM'S formula for late day into

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Alix silk jersey, silk chiffon skirt floated over nylon net.

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finest worsted. Pretty addenda, the
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If you would have an anniversary, a birthday, or a precious moment specially remembered . . . give the most eloquent of personal tributes, a diamond clip or pin. It will be cherished for its loveliness, and for the devotion it declares. A diamond's magic is endless . . . its value, too, endures. Your selection may be modest—a small precious metal clip or pin with a single diamond, for under \$100 . . . or majestic—an all-diamond cluster, for over \$1000.

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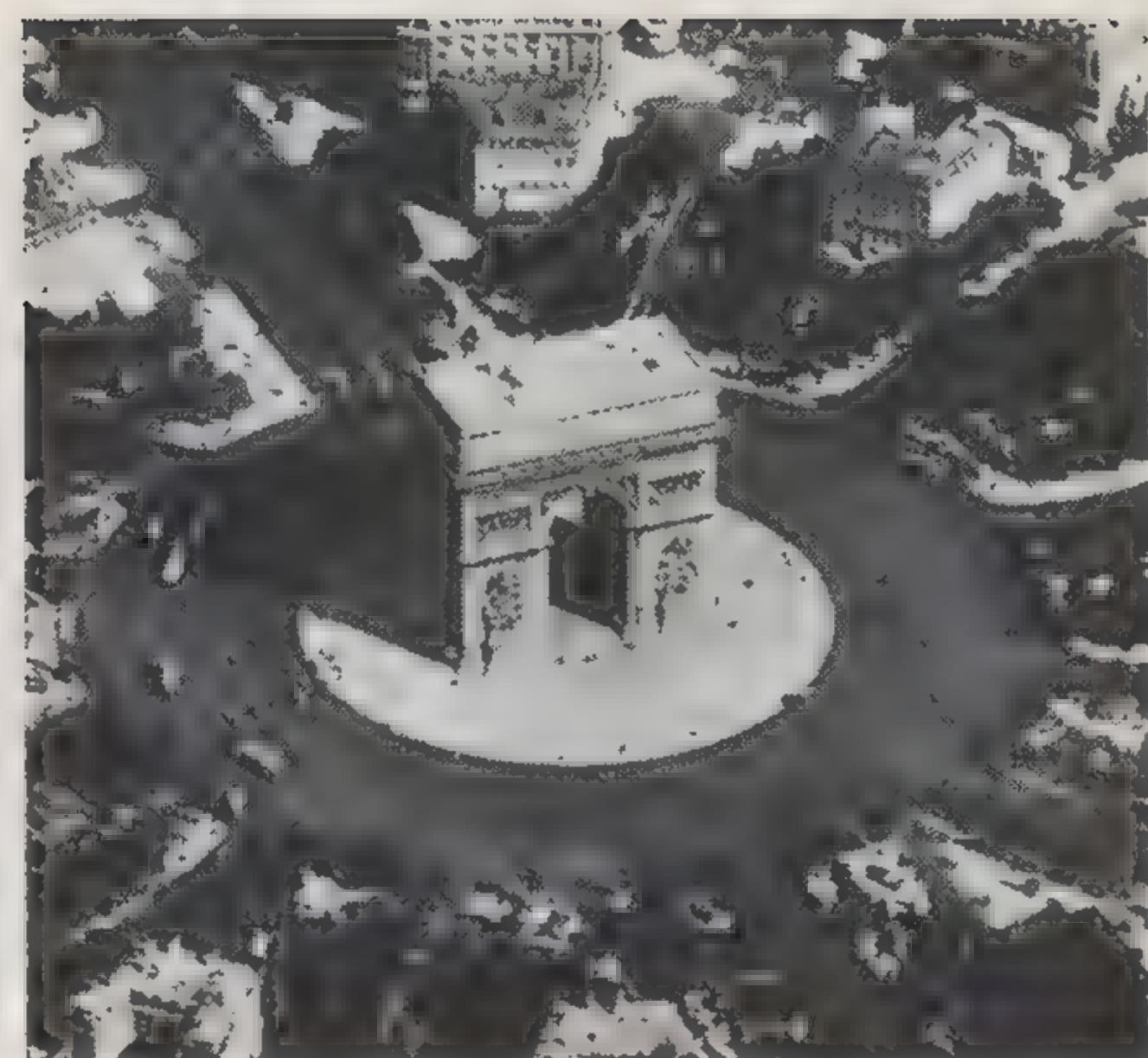
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Fabrics by Scottish mills... designs by Paris couture salons.

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adrian designs a
fanciful costume...its
lovely lines emphasizing the
beauty of the fabric



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ON THE NEXT TWELVE PAGES:

New silhouettes, important details,
fashion elegance in crêpe—the fabric
of the year—designed for autumn 1952.

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fluid, rich, velvety crepe...

"LADY GRACE"

the year's
fashion leader



HAT JOHN FREDERICS INC.

Crepe is the biggest thing in fashion this year. And Lady Grace is the biggest thing in crepe! It's a wonderfully fluid blend of rayon and acetate with a rich, velvety surface. Here you see it made up handsomely into a suit-dress with velvet-trimmed jacket, stitch-tuck skirt for the pleat look that lasts forever. Black, brown or navy, about \$50.

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NEIMAN-MARCUS, DALLAS; CHARLES STEVENS, CHICAGO

Burlington Mills
"Weave and Create the Life of America"
1407 BROADWAY

BURLINGTON



**FASHION
OF THE
YEAR
the crêpe dress**

YOUNG VIEWPOINT molds a suit-dress along the new softer line, using velvety touches for collar and cuffs, the flash of rhinestones for fastening. In Schlanger's ribbed Ramada crêpe of acetate and rayon. About \$40.

B. ALTMAN, NEW YORK MARSHALL FIELD, CHICAGO I. MAGNIN, CALIFORNIA J. L. HUDSON, DETROIT

J. W. VALENTINE CO., INC.



Crepe is news again...

Heading the crepe fashion success stories this season is Bloomsburg's textured BARA-CREPE, woven with Enka Rayon yarn and acetate. BARA-CREPE is A. Goodman's choice for a soft cocktail dress frosted with pink satin and delicate beading.

Bloomsburg Mills, Inc.

Pioneers in Laboratory-Tested Fabrics
525 Seventh Avenue, New York 18, N. Y.

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Estrel

crepe



Mallinson's version of Estrel crepe

holds its shape in damp or dry
weather . . . owes its good
behavior to a high percentage of
Estron, the Eastman acetate fiber,
combined with crepe-twist rayon.

Mollie Parnis uses this Estrel crepe
in a dress that underscores elegance.

About \$70 at Lord & Taylor
and other fine stores.

HAT, SALLY VICTOR
JEWELRY, CASTLECLIFF
FURS, CHARLES I. MENCZER & SON

Estron Acetate by

Tennessee Eastman Company, 260 Madison Ave., New York 16
Division of Eastman Kodak Company

FASHION OF THE YEAR the crêpe dress



SENIOR MISS rediscovers the lenient, soft silhouette.

Here crêpe is draped into fluid, face-framing folds, smoothed into slimness, buttoned with jewels.

In *Duplan's* wonderfully rich Duvetina crêpe of acetate and rayon: brown sugar, metal blue, black.

LORD & TAYLOR, NEW YORK MARSHALL FIELD, CHICAGO

GARFINKEL'S, WASHINGTON, D. C. I. MAGNIN, CALIFORNIA J. L. HUDSON, DETROIT



HAT BRAGARD

SCULPTURE BY MORRIS

PAINTING BY FRELINGHUYSEN

FASHION
OF THE
YEAR
the crêpe dress

The **LARRY ALDRICH** touch; his knowing way with a slimming length of stitched, tucked crêpe, letting the fabric do all the talking. And good dialogue it is with that witty neckline, the easy cue-line of buttons. \$90 in rayon-and-acetate crêpe woven on looms manufactured by **CROMPTON AND KNOWLES**

LORD AND TAYLOR, NEW YORK I. MAGNIN, CALIFORNIA J. L. HUDSON, DETROIT

Crepe

LOOMS IMPORTANT...

Surely you remember the time when most of your wardrobe was focused on crepe.

It was the important little crepe dress (or dresses) that made your season.

Now, after dropping almost out of sight, crepes are back. *Strong.*

First they were the merest whisper, when a few of the Paris houses introduced them in the Spring showings.

Now they are turning up everywhere.

Now you will find them less billowy and somewhat firmer than the crepes you knew in the past.

You will find a certain feeling about these new crepes, a *molded* feeling, which is perhaps never better expressed than in fabrics made with acetate.

By its very nature, acetate fiber is supple. It bends, it yields, it *eases* under your hand—producing fabrics which drape magnificently.

It also does an electrifying thing to these fabrics. It gives them a remarkable *tactile* quality, so that you cannot resist touching them. They have a kind of deliciousness about them, a creamy *good* feel.

They also have a lustre which is handsome and subdued, and which is inherent in the fiber itself.

Among the acetate crepes you will be seeing a good deal of, is this extraordinarily rich crepe of acetate and rayon, one of a fine collection by Burlington Mills, handsomely interpreted in this Benham Original. Celanese Corporation of America, New York 16.

In quarry blue, black, brown and olivette. Under \$70.
In sizes 10 to 16. At Saks Fifth Avenue, all stores; Montaldo's, all stores; Frost Bros., San Antonio; The Kreeger Store, New Orleans.
For additional stores see the Buying Guide.

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ACETATE, one of the world's great textile fibers

LOOMED WITH ACETATE, THE BEAUTY FIBER



ENKA RAYON

CREPE—THE FABRIC OF THE YEAR

*A Pattullo-Jo Copeland crepe dress
adroitly fashioned in Chardon's Chartwill
woven with Enka Rayon and acetate.*

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AMERICAN ENKA CORPORATION
206 MADISON AVE., NEW YORK 16, N. Y.

FREDRICA FUR

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FASHION OF THE YEAR

...THE RAYON CRÊPE DRESS

An unprecedented new crêpe, woven of the new

Avisco "Minifil" rayon and acetate yarn that

makes it subtly stiffer, obviously opulent.

It's Onondaga's "Barketa"...and Hattie Carnegie

uses it for a column dress done in her

own soft, inimitable way—doubly

wonderful with the wear-it-or-not flare

of overskirt. Hattie Carnegie, New York;

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the Crêpe Dress . . . new figure in fashion

Meaningful black . . . in a new dimensional crêpe

woven by Burlington of Du Pont acetate and rayon fibers. Chosen

by Herbert Sondheim for this late-day dress which so perfectly

expresses the allure of crêpe—its soft clinging lines,

controlled fullness, frank femininity.



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Better Things for Better Living
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Crepe Friesette

Stonecutter's magnificent faille crepe of acetate and rayon—eminently preferred for its soft, fluid drape and rich, colorful bloom.

Exquisitely translated here by C. H. D. ROBBINS in two triumphs from their TRI-COULEUR collection—superb fashions inspired by the French flag and dramatized with French symbols and insignias.

Colors: Black, Brown, Navy Sizes: 12-44 Half Sizes: 12½-24½ About \$25

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Stonecutter

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Maxwell makes the silk...Jo Copeland makes the dress.

Silk belongs to twilight... to clinking glasses, staccato chatter and the provocative lilt of sudden laughter. Jo Copeland of Patullo conjures a reverie in silk...fabulous Maxwell **TOUJOURS**...to caress you with drama...to make you beautiful today. About \$155...toast, spruce green, black, brown...10 to 18, at Saks-5th Ave. Stores; Neiman-Marcus, Dallas; Frost Bros., San Antonio; Jenny Co., Cincinnati; Neusteter's, Denver; Balliet's, Oklahoma City; MAXWELL TEXTILES, 1407 Broadway, New York 18, a division of L. HYMAN CO., INC.





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creates exquisitely detailed costumes,
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John Wanamaker
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Seymour Troy says



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THREE COLORS ARE BETTER THAN TWO

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for those accustomed to paying more

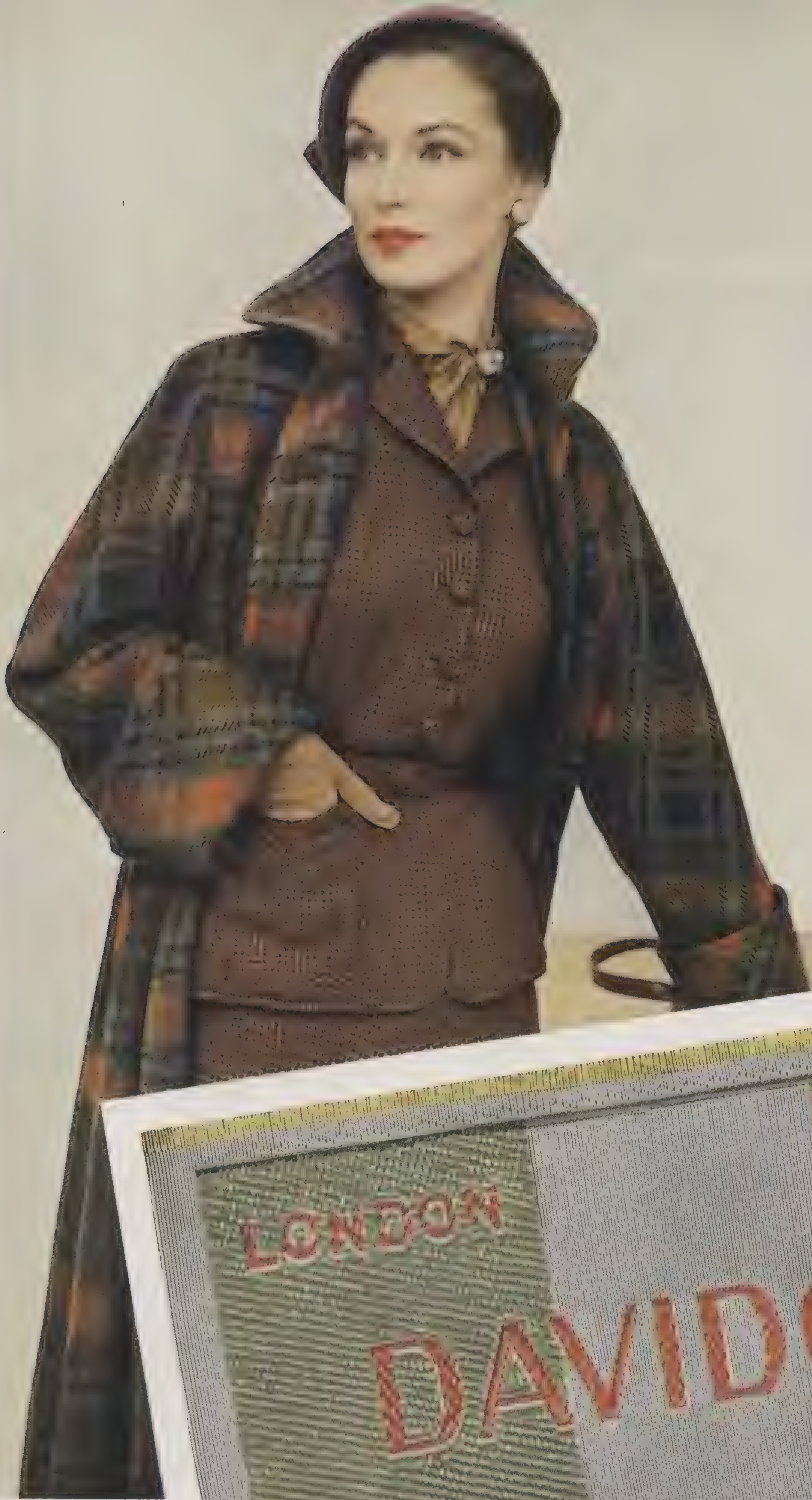
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- Comfort all day long.
- On no other stockings... only Berkshires.

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HERBERT SONDHEIM drapes the
softness of heather worsted jersey into new
fluid plumb-lines . . . belts the
beautiful easy narrowness with
a staccato streak of leopard. 89.95.

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**"SPEAR-HEAD" the pump of the future! Pin-pointed toe,
rapier heel, deceptively shortening,
actually sheer comfort!**

Suede or Calf 19.95 Lacquer-lizard 22.95



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THE BLUM STORE

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This gown has the
lyrical loveliness
of delicate lace
and misty net,
and the competent stamina
of Vanity Fair
nylon tricot and net
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In four
exquisite shades,
sizes 32 to 36
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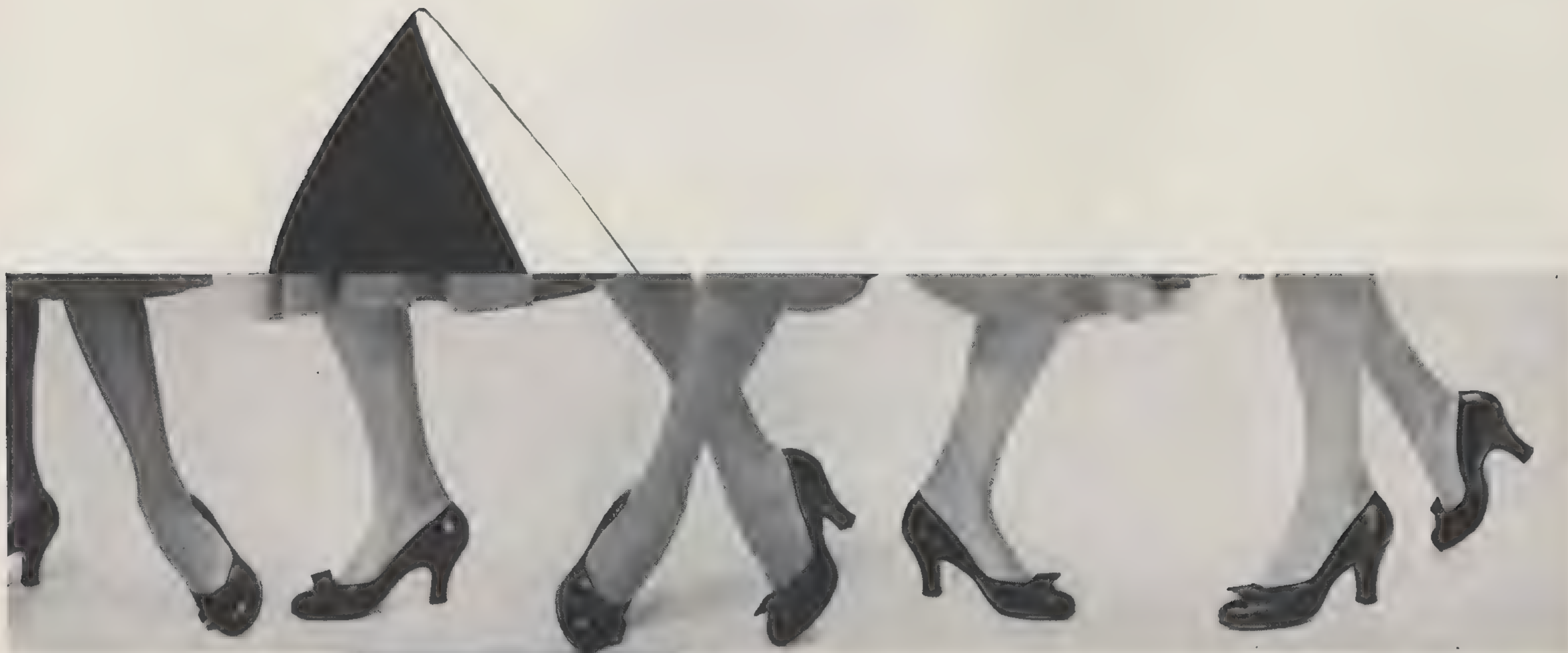


Miller & Rhoads

Huntleigh plays tweed against tweed

...happily couples two imported from England
for this raglan coat and wand-slim suit ensemble
— cosmopolitan companions
for your season in the city.

The coat 125.00. The suit 119.98
Coats and Suits, Miller & Rhoads, Richmond



Palter DeLiso's dapper pump
on the new pony heel



everywhere,
Palter DeLiso shoes
on the prettiest feet in the U.S.A.
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Peck and Peck bring together Scottish Tweeds and French Design in the inspired union of

“SCOTLAND plus PARIS”



TO THE HEART of the Highlands we went where the world's finest tweeds are woven.

Then we took these tweeds in their new and beautiful patterns over to Paris... tweeds specially woven to Peck and Peck ideas and to the ideas of the great Parisian houses.

Behold the result: Flown here in the finest aerial style—via BOAC's "Flying Scot," these tweeds have been fashioned into coats, suits and skirts to do you proud wherever your casual life takes you.

Our magnificent suit designed by Manguin of Paris especially for Peck and Peck and tailored of pure Shetland woven by Munro & Sons of Edinburgh. In tan or grey, sizes 10 to 18, 85.95. Matching hat, 12.95.

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LOOMED BY THESE FAMOUS MILLS:

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The Winter suit, newest member of the fashion family,

makes a great point of combining interesting fabrics. This page, box suit in sparkle city tweed

with velvet overblouse. Opposite page, cardigan suit, jacket in curly textured fabric

against smooth flannel skirt, matching jersey overblouse.

Harzfelds

Petticoat Lane, Kansas City 6, Missouri


Simpson



IF IT FITS THE TIME...THE PLACE...AND YOU,
IT'S JAUNTY JUNIOR



Jaunty Junior

In a fine all wool fabric with new surface interest. Sizes 7 to 15. Under \$70. At one leading store in your city. Jaunty Juniors, Inc., 500 Seventh Avenue, New York 18, N. Y.

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Cecil Chapman

Anglo Fabrics



THE BACKGROUND OF FASHION

*With characteristic flourish,
Mangone interprets
the greatcoat
carried to perfection
in an exclusive
fabric by Anglo.*

Philip Mangone

HAT BY LILLY DACHS

RAY KELLMAN



in the
city of

WOODWARD & LOTHROP

10th, 11th, F & G STREETS, N. W.



Marks of a sophisticate:
Pandora's Masque halter pump
in black or brown suede,
dramatically beaded... or
the svelte Midriff pump
in black suede. The
beaded motif on a curving
suede bag from Bienen-Davis
in black or brown.



ROSANNA
creates a 2-piece knit dress with that
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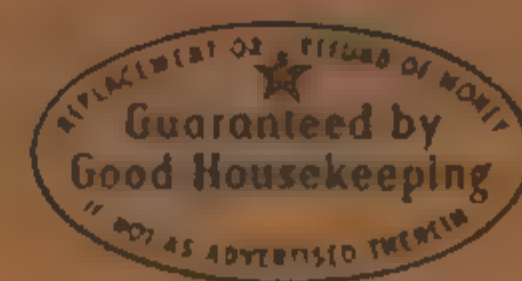
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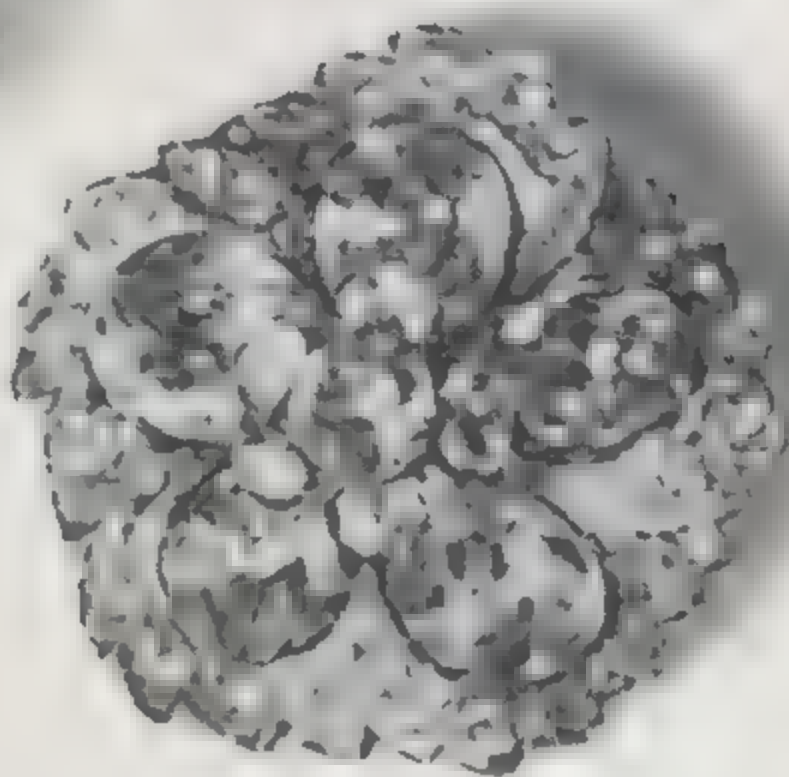
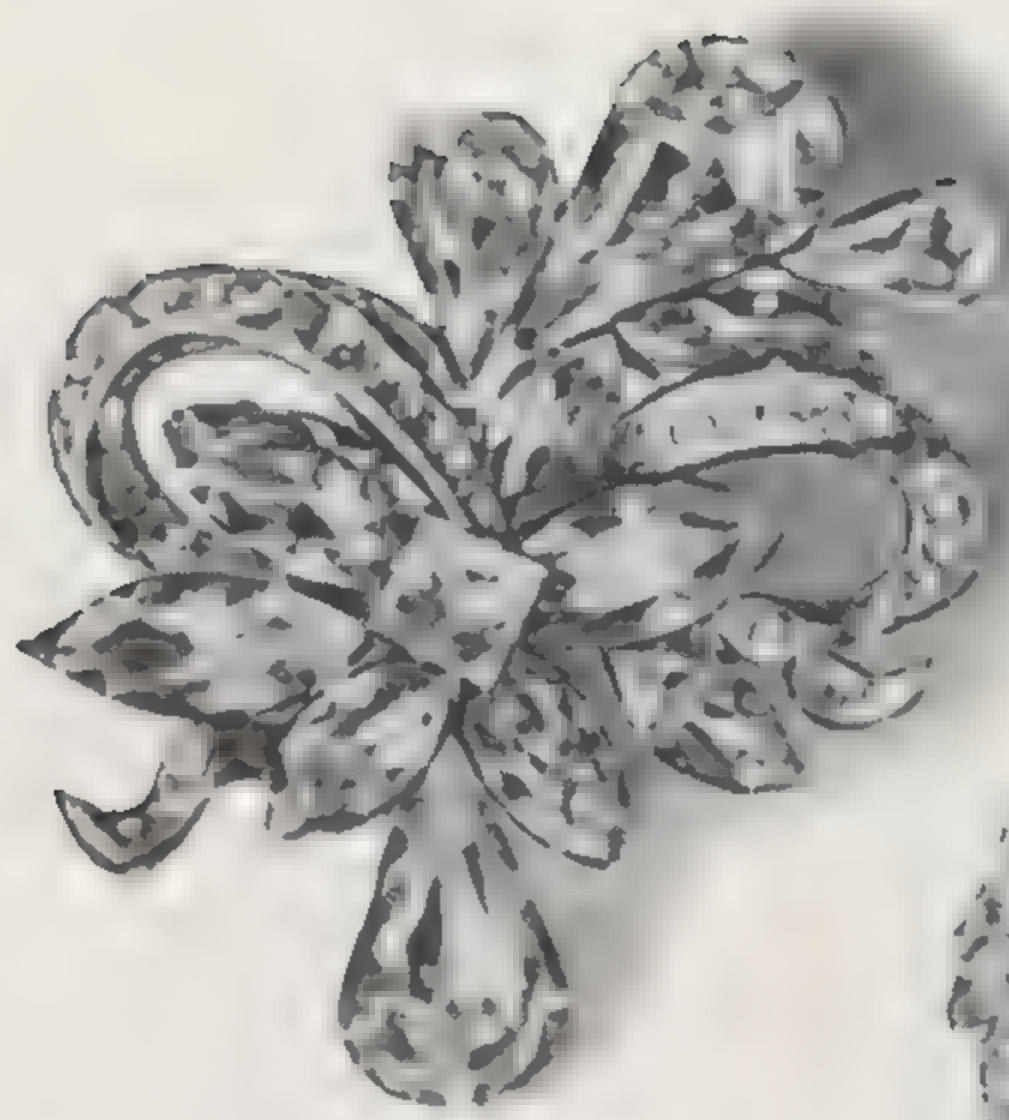
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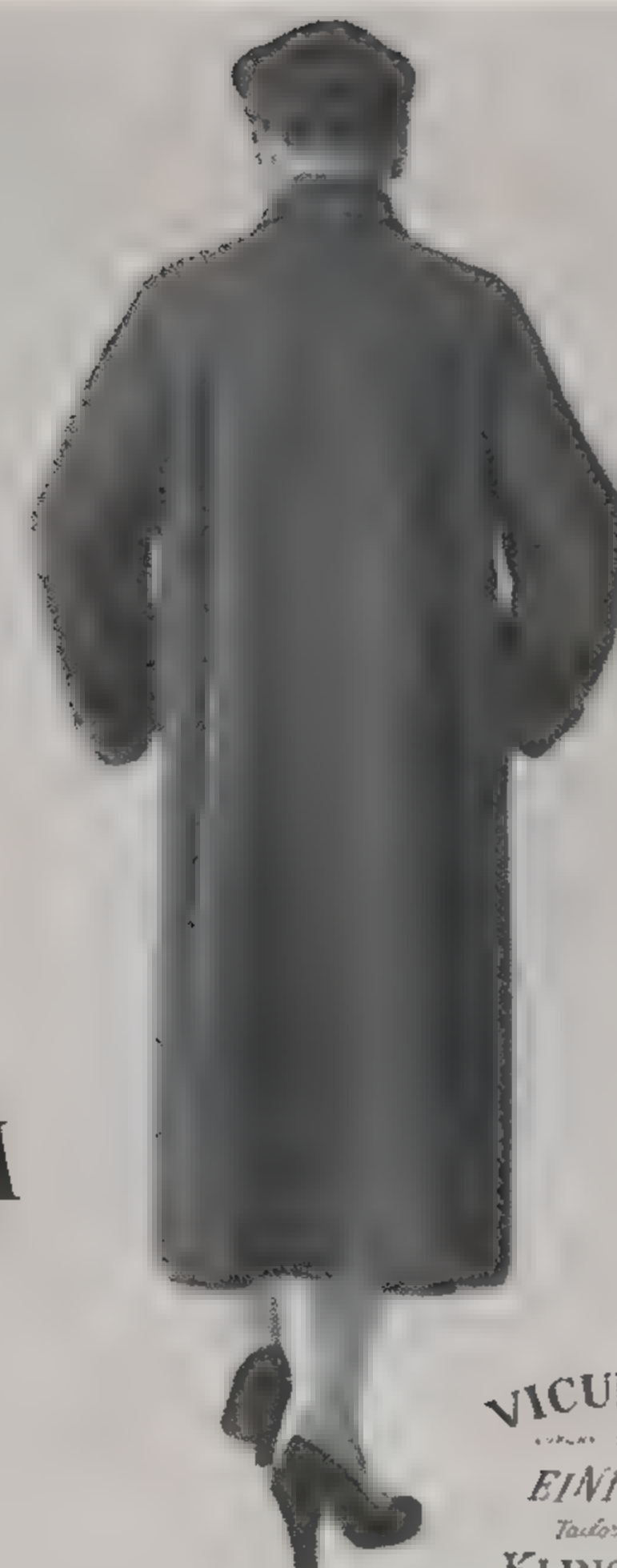
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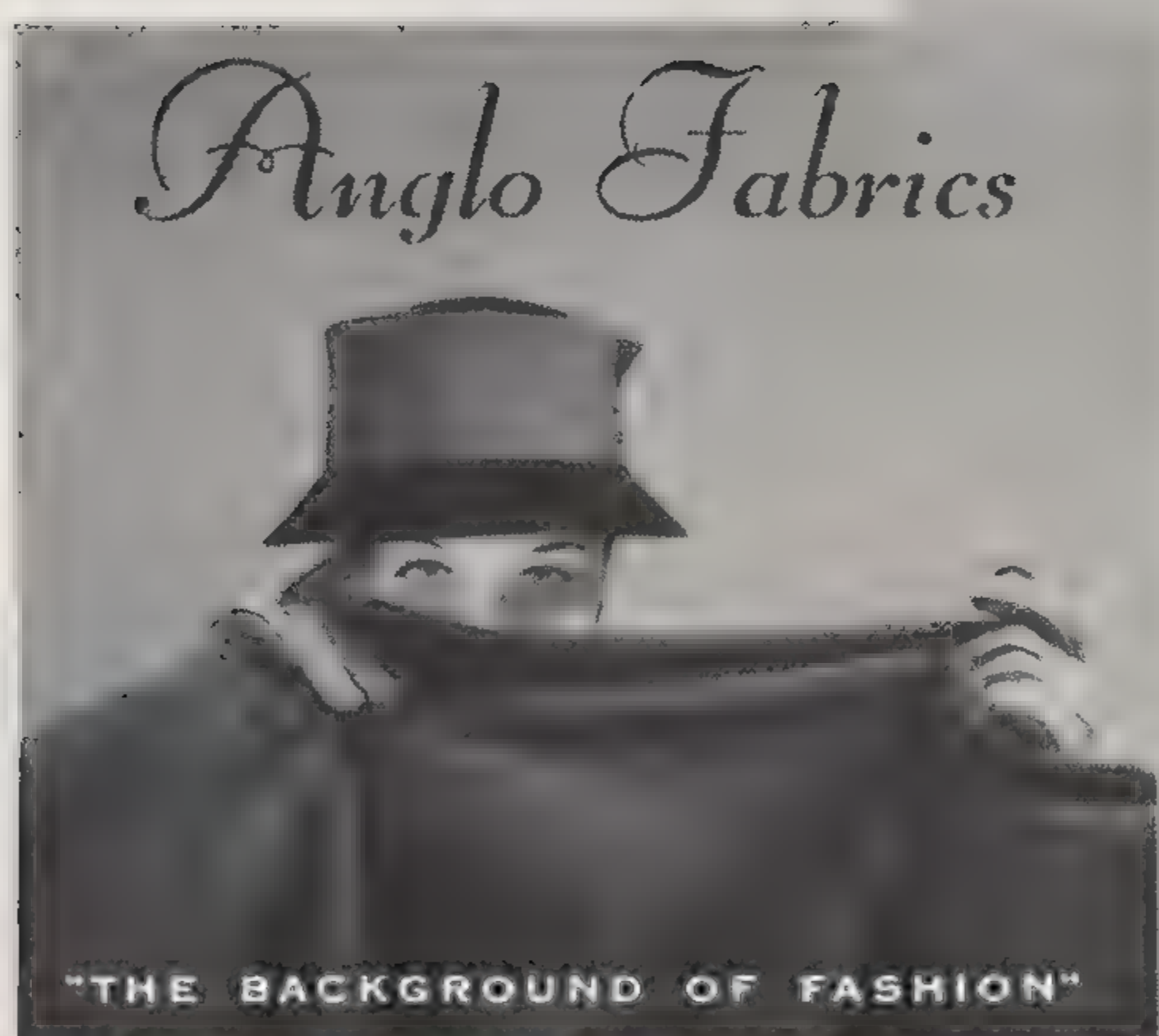
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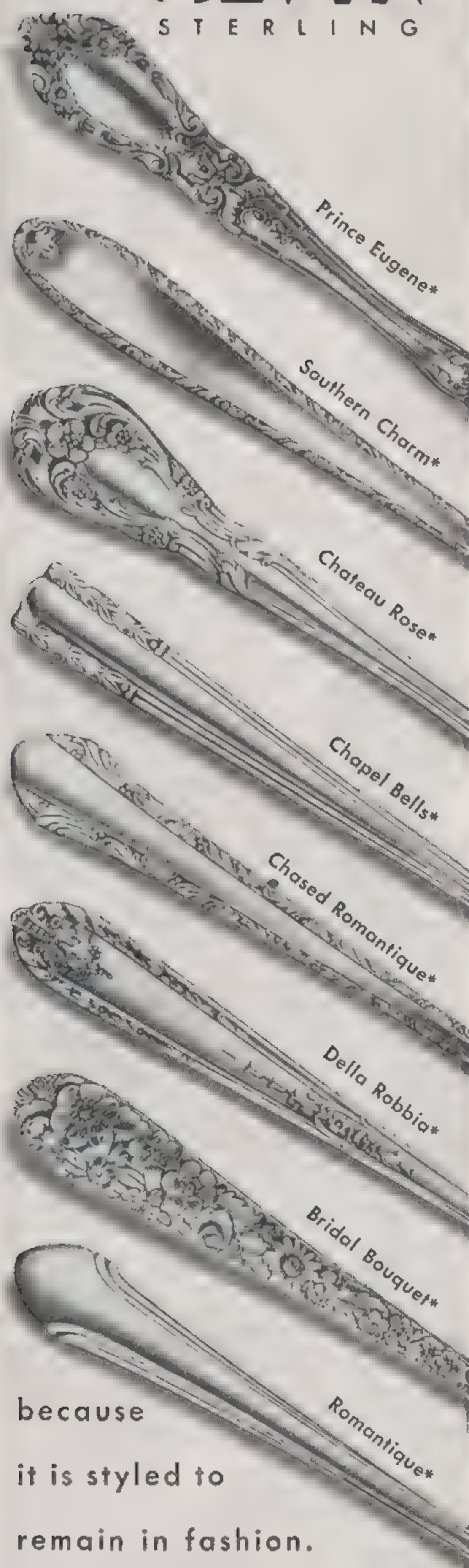
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THE BARCELONA HAT

BY SOPHIE KERR

My friend Camilla Dunn had said: "If you're staying in Barcelona for a week you might like to get a hat from Matina. It's an experience. And she does make sweet hats."

I motored up from Tarragona on a brilliant Sunday morning, found that my hotel reservation was good—which does not happen every time in Spain these *turismo* days—I unpacked, took a walk, looked in at the Cathedral cloisters, gaped at the crowd on the Rambla, and had an excellent dinner featuring huge pink *langostinos*. And so, seeing with what ease time might slip by me in Barcelona, I made the hat my first project on Monday.

Matina's shop was in a large, fairly modern office building in a good section of the city. Because electric power is scant in Spain, the entrance hall was entirely unlighted, but round the corner and up three steps I discovered a self-propelled elevator crouched in a murky corner. By lighting matches I managed to get in and push a button, and after a meditative moment or two it rose in the dusk like an uneasy monster and finally wavered to a stop. The hall above was also unlighted but with more matches I found Matina's door and rang the bell. After a long long wait the door was opened an inch by a small besweatered young woman with a gold front tooth which made a bright spot in the gloom. Behind her several dogs barked furiously.

Girding up my Spanish vocabulary, I explained that I wanted to buy a hat and the door was opened just wide enough for me to squeeze in, whereupon an Irish setter and two other dogs (apparently Irish setter mixed with greyhound) leaped all over me and nearly knocked me down, then took off in a chase round and round the hall, for I was standing in a dull hallway with a sort of mixed living room and showroom just before me. A larger, lighter room was visible at one end of the hall and a closed door at the other. Gold Tooth devoted herself to trying without success to subdue the dogs. She didn't notice me.

From the door at the far end of the hall ran another woman, also small and sweated but not so young, and from the front came a third who turned out to be Matina herself. The three flung themselves at the dogs with loud cries and after they had run and shrieked for a while the animals were finally shooed out of the hall behind the far door. Then, smiling as if it was all great fun, Matina discovered me. Ah, the Señora! What was it the Señora wanted? What—to buy a hat?

They all looked intensely surprised. I explained about my American friend, Señora Dunn, who had bought hats there in the spring, et cetera, et cetera, and Matina said oh, yes, Señora Dunn, a most amiable type, very sympathetic, and with this comment in mid-air she and Gold Tooth simply walked off and left me with the Other, who couldn't have been less interested. I wasn't sure of what to do next but I could discern a few hats on a table in the dim room

before me, so I walked in there and took off my own-hat and began to try them on. The Other, polishing her nails a bit, offered me neither attention nor comment. At last Matina sauntered in and watched me for a while and at last asked me what sort of hat I wanted. Though baffled, I was not defeated. I said I wanted something simple, small and smart, in a dark colour, possibly a deep Burgundy.

Now Matina and the Other went into a tizzy of rapid-fire Spanish too fast for me to follow but the gist of it was that perhaps the Señora actually did want a hat and they ought to humour her whim. The Other disappeared and, after fifteen minutes or so, came back with a "hood" of plushy dark red felt. By this time I had found a small grey hat with a long fantastic quill, one of those anti-social quills which could put out the eye of anyone within three feet. It would also make riding in a taxi impossible. I said I thought this model suited me but I didn't want the quill. Instead I'd like a small veil.

This threw the two women into another tizzy. The hat without the quill was nothing, nothing at all! *Nada, de nada, de nada!* The quill was the essence, the point, the style, the reason of the hat! They waved their arms, they shrieked, they hopped up and down proclaiming the merits of the quill. I said again, no quill, absolutely no quill.

Ah, well, then the Señora must have *coq*, a large bunch of *coq*! *Coq* feathers enough to stuff a pillow were snatched from a box and held over my head. I said no, no *coq*, it reminded me of the Italian *bersaglieri* and I was neither Italian nor *bersaglieri*. I'd have a veil.

There was another terrific spate of excited persuasion but I held out for no quill, no *coq*, just a veil. And I suggested that since the model was made in sections, both sides of the felt be used for contrast in texture.

This apparently was to them the first inkling that I was entirely sane. They looked at each other and nodded approval, they stopped jumping and waving feathers. We got down to business. The grey hat would be copied in the dark red felt, there would be no quill and no *coq*, there would be a veil. The price would be four hundred pesetas. Matina said I should come for a try-on next Thursday at four—she mentioned the hour several times with emphasis. The Other measured my head and Gold Tooth wrote it down in a book along with my name and hotel. Matina went out but made a quick re-entry with the three big dogs and a little comic-strip man who had a perfectly flat head. He and Matina, with great difficulty, got leashes on the dogs and went out the entrance door with them in a noisy scramble.

I waited until I thought they must be well out of the building; then I too left, but as I rang for the elevator Gold Tooth shrieked that the *Ascensor* was for Ascent Only and I

(Continued on page 129)

Fred Greenberg

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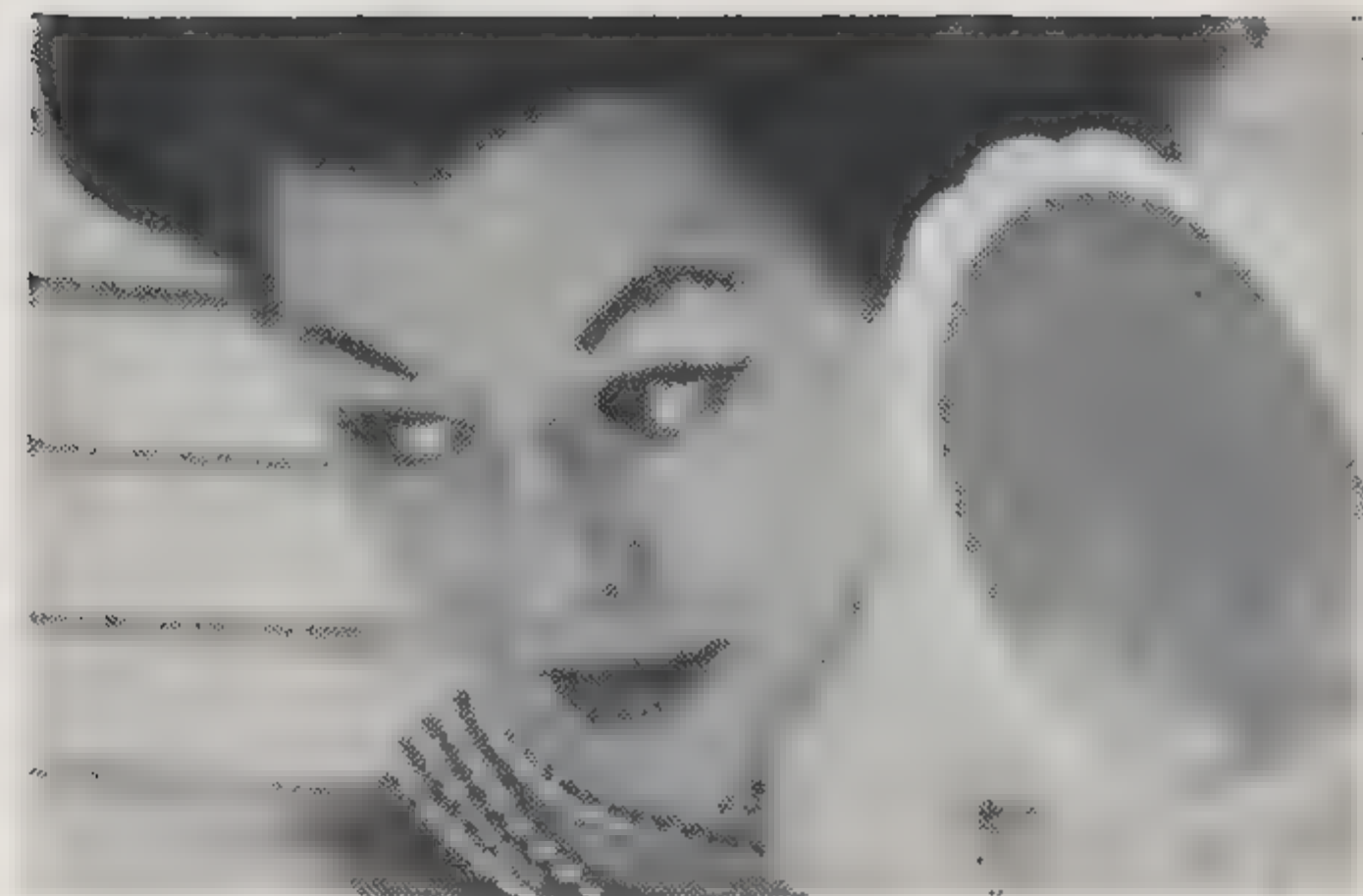
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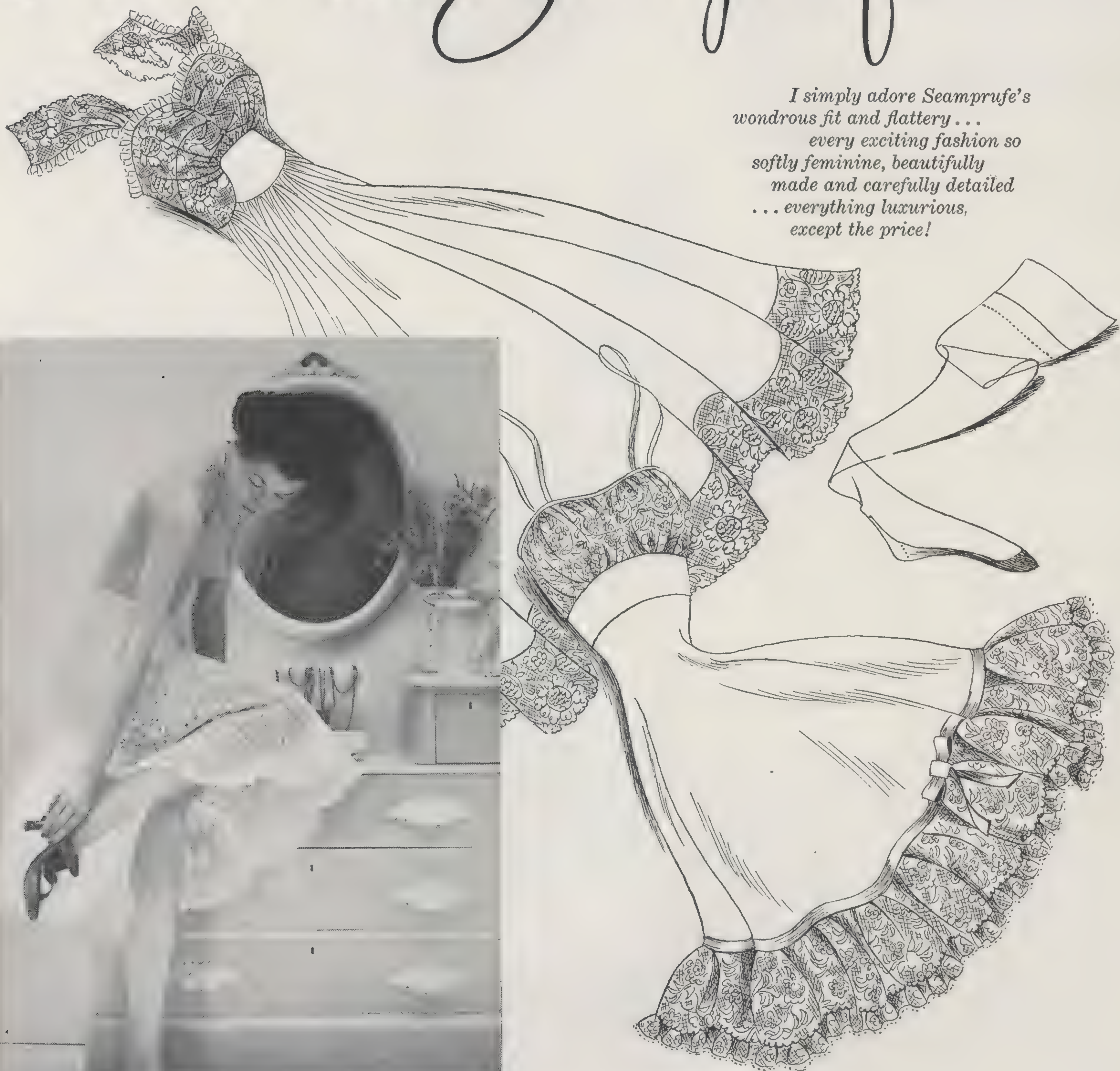
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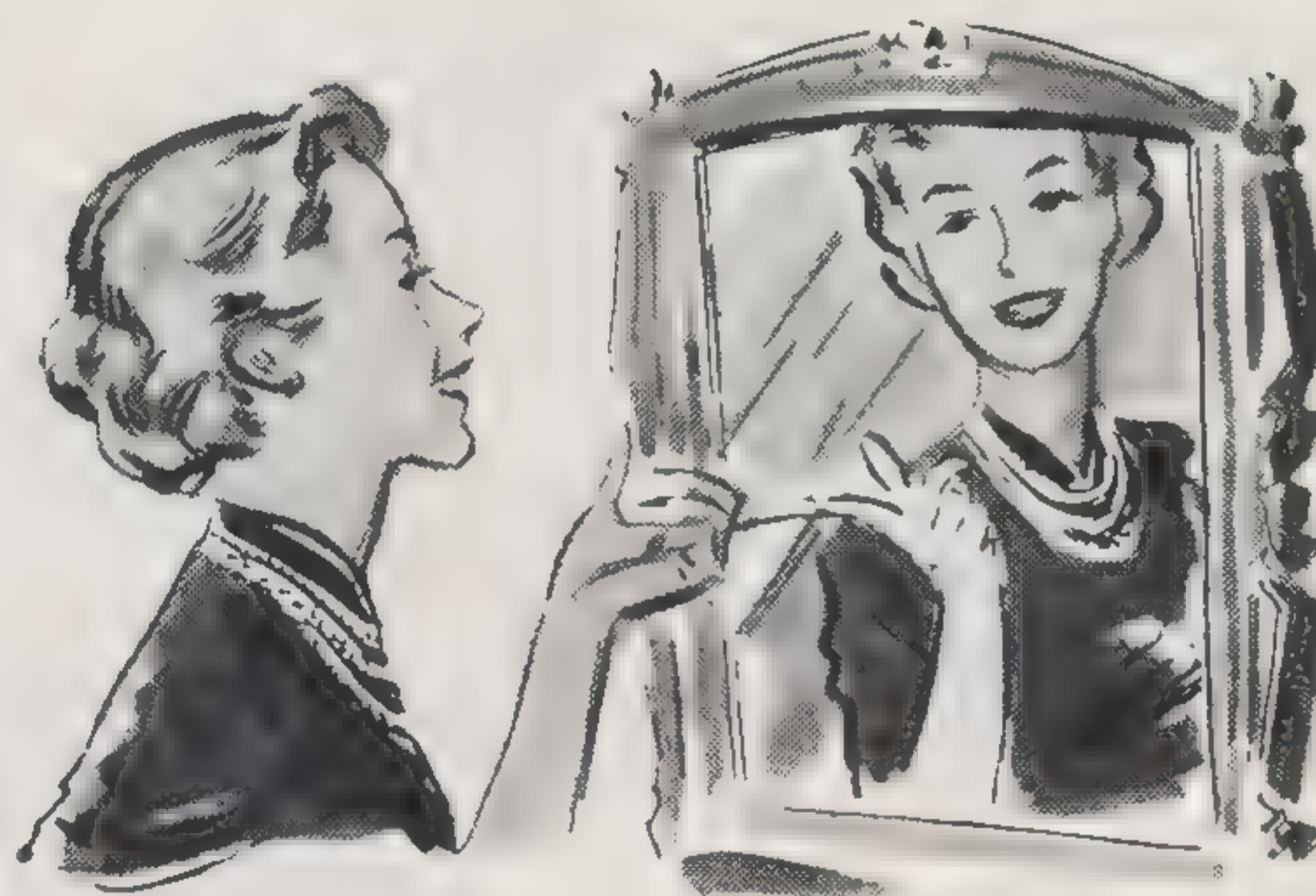
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THE BARCELONA HAT

(Continued from page 110)

must walk down. It was three flights and I had to grope my way in the eerie gloom, but I made it and found I was near Perellada's delightful restaurant, where one can sit under trees and sip amontillado and munch fresh-roasted hazelnuts and watch the city's life. I revived myself by this agreeable method, meditating on Camilla's understatement that buying a hat from Matina was an experience. It seemed to me more like old-time vaudeville.

In deference to Spanish custom on fixed appointments I didn't go to Matina's on Thursday until well after four. Again I braved the Stygian hallway and the shaky elevator. Again Gold Tooth opened the door a crack and peered at me. I was received as a total stranger. Who was the Señora? What did the Señora want? I said I wanted to try on my hat and had an appointment for same. I said it was a dark red hat ordered last Monday. Gold Tooth looked doubtful and vague but at last I was permitted to squeeze inside but Gold Tooth obviously didn't know what to do with me. I asked for Matina. Oh—she wasn't there—she was out—somewhere. Gold Tooth waved her hands in indecision. At last I was ushered into the front room and the word *demora*—delay—was repeated several times.

I waited and waited. A couple of Spanish ladies, customers possibly, chatted. No one came near us.

Finally I decided on action. I went down the hall past a large stony-looking bathroom and past a disorderly kitchen where a stout maid was washing dishes, then past two small offices, each with a man and a desk—one of the men was Flat-top—and beyond them found a large workroom where hats and trimmings were spread about in motley confusion. The three dogs were there, and a group of women stood before the window talking gaily. No one was working.

My sudden presence was like an atom bomb. From the group, Gold Tooth and the Other sprang forward in wide-eyed consternation. Flat-top rushed out of his office, the dogs began to leap and bark. The onward rush bore me right back into the hallway. What had happened—cried the two women—what—what—did the Señora want, require, need, wish for?

I said, more reasonably than I felt, that I could wait no longer and if my hat was not ready I would like to make an appointment in the morning for my try-on.

Gold Tooth and the Other assumed an air of desperation, wringing their hands, almost weeping. Not tomorrow, they said, tomorrow was *fiesta* and the shop would be closed.

I said that was just too bad for I was leaving Barcelona early on Saturday morning. I reminded them that my appointment was for four o'clock and that it was now after five.

At this Flat-top burst into hearty laughter and remarked that American ladies were so odd, they actually expected hats to be done at the appointed time, and the Señora must know how those modistes are! He said that the Señora must also know

what an important *fiesta* means—everything closed up tight.

The Señora replied that since the hat was not ready and there seemed to be no likelihood of its being ready before she departed from Barcelona she was leaving the shop now, this minute, the deal was off, and they could keep the hat. And if *fiestas* meant more to modistes than customers that was their affair and not the Señora's. I started toward the door.

At this, little old Gold Tooth frantically seized my arm to detain me and the Other dashed out toward the workroom at a fast gallop. Returning immediately at an even faster gallop she brought—you guessed it—MY HAT—completely finished save for the inside ribbon and the veil. She also brought three bolts of veiling. I put the hat on. It looked fine. Gold Tooth and the Other exclaimed that it was *muy mono, muy bonito*, and I thought so too. They pressed veiling on me and I selected one. Then I took off the hat and said, very slowly and sternly, that I would give them one hour to put in the ribbon and put on the veil. I pointed to my watch. One hour. Exactly one hour.

The flat-headed gnome said that the Señora must know how these modistes are. I said maybe the modistes could guess how American señoras are. I said I would be back in One Hour and tried to make it sound like curfew shall not ring tonight.

So then I sauntered over to the Perellada and had a glass of sherry and some hot roasted hazelnuts, little crisp ones, and sat and watched the world go by. At the end of an hour I went back to Matina's.

Gold Tooth and the Other ran out with the hat while Flat-top hovered and peered from the hall. The ribbon was in place, the veil, very nicely put on, was also in place. I tried on the hat and was again assured that it was *muy mono, muy bonito*. They said they would send it to my hotel that night.

I said I would take it right along with me so it was swathed in tissue paper. I asked for the bill and found it had been upped a hundred pesetas—for the veil, Gold Tooth said, and the pins that held it, though these were supposed to be included in the original price; unfortunately I had only been given an oral estimate. When I produced money, Gold Tooth suddenly became very friendly and told me she came from Cuba and, since the Señora lived in New York, we were practically neighbours, a statement received coolly by the Señora.

As I left the shop with the hat in my hand little Flat-top bowed me out and remarked that the Señora must know how modistes are and what *fiesta* means. I asked: "Just what is tomorrow's *fiesta*, please?" He gave me the perfect tag-line: "But, Señora, it is the twelfth of October, the day of the great Christopher Columbus who discovered America."

Anyway, it's an attractive little hat. And now I understand why most Spanish women go bare-headed.



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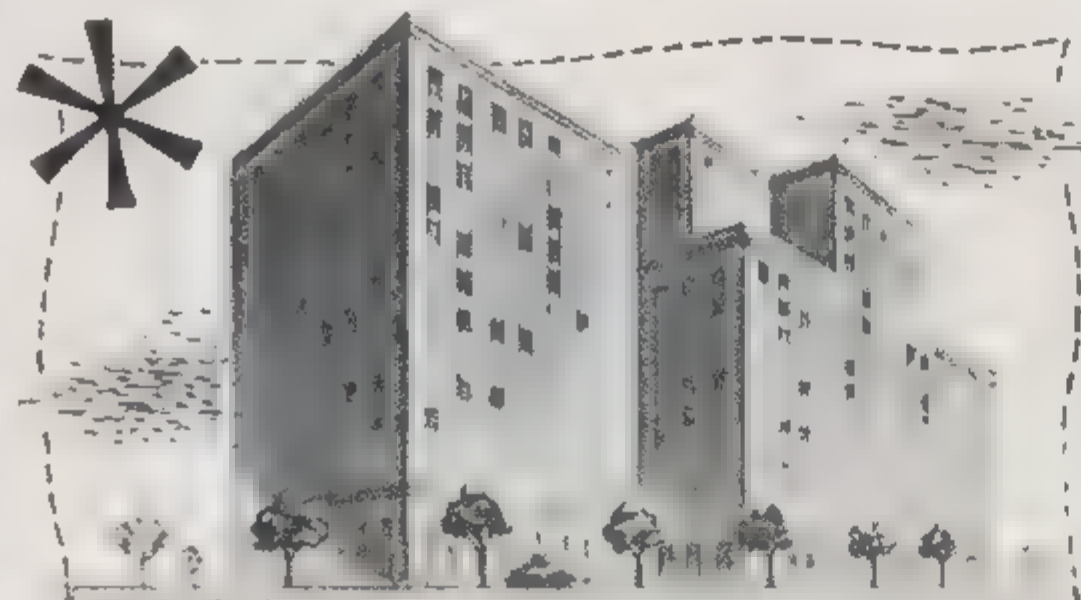
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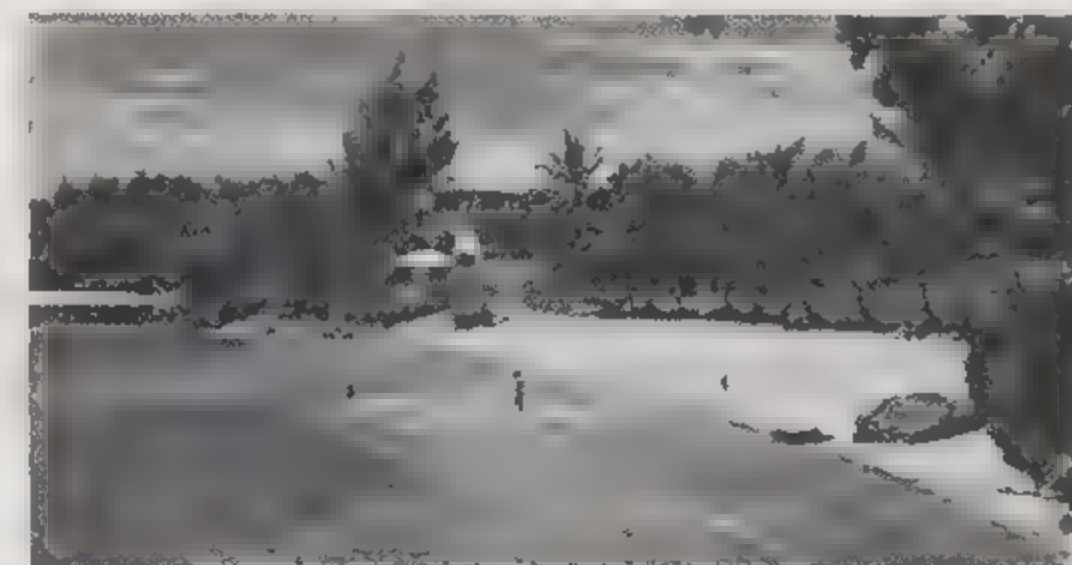
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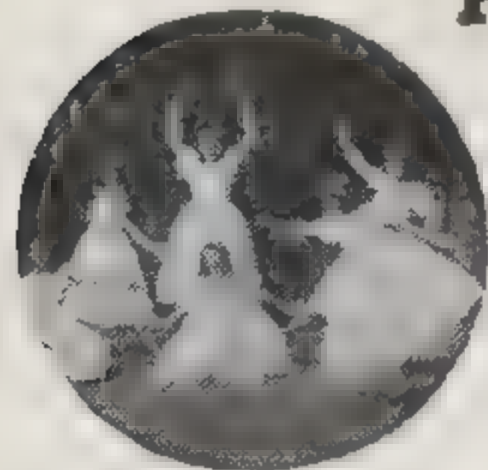
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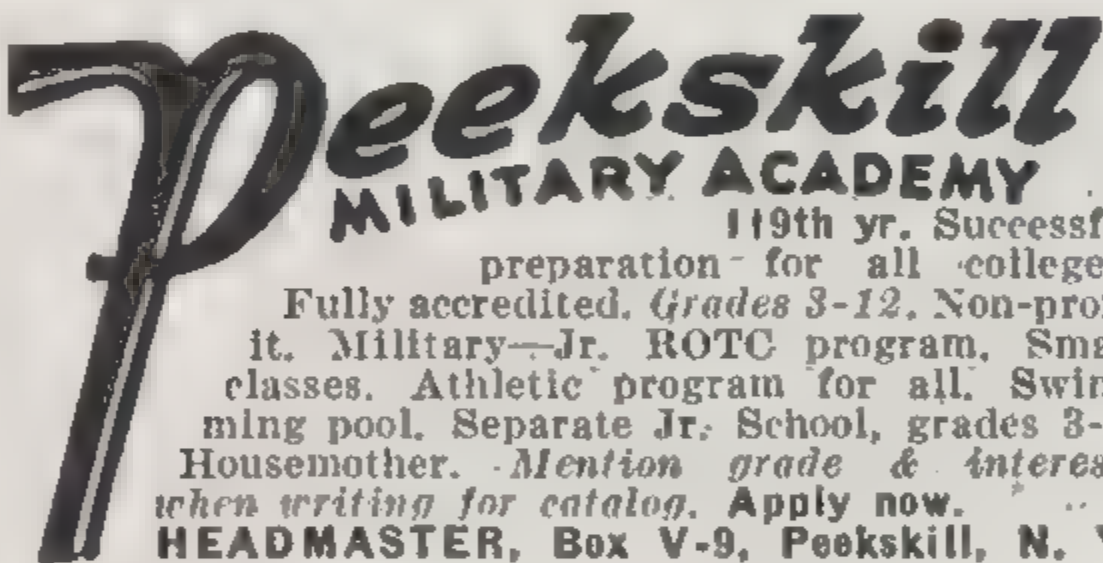
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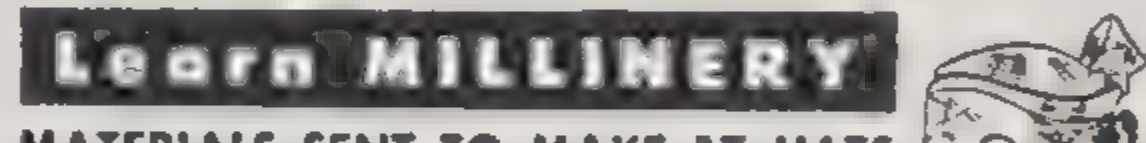
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SHOP

Shop Hound's particular favourites, this year: the brown fur coat. The fur cardigan—pleasant, off-hand luxury. Mink (this is news? It's news when it's news). The fur coat that's neither flared nor pinched; that looks easy. The fur beret... And some new jewellery that might be worn with furs.



Right: Brown Persian lamb... for a change. Another change to note—the straight-hanging new shape of this short fur coat. We like the small tidy collar, the sleeves that taper to narrow cuffs. \$950 inc. tax. Jules Hartenstein, 847 Madison Avenue, N. Y.



Left: Probably the youngest fur coat going—the fur cardigan, under the direct influence of the sweater. This is blond moleskin, with hand-knitted cuffs and binding. A very handsome one-half of a suit (the other half being practically any well-cut skirt). Also in taupe moleskin. \$125 inc. tax from Pordy, 946 Madison Avenue, N. Y.



Right: Heart-shaped pins are an old Shop Hound weakness. Our new favourite is big, 14-karat gold, set with cultured pearls and a heart-shaped amethyst. \$88 inc. tax from Marchal, 719 Fifth Ave., N. Y.

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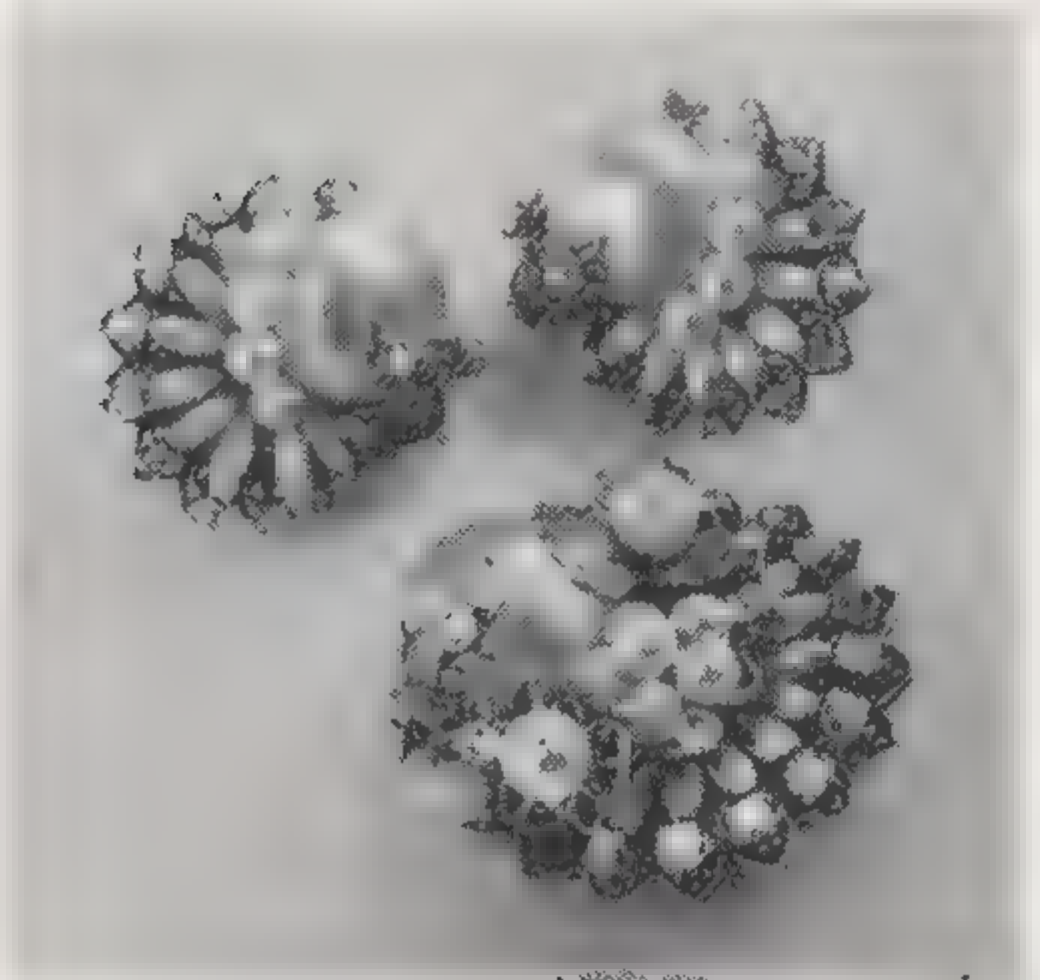


Left: All the skins worked around a not-quite-full-length coat of beautiful ranch mink (or beautiful wild mink, if you prefer). Because of the way the skins are worked, it wraps especially well. \$2,800 plus tax. Henry Greenhut, 745 Madison Ave., N. Y.

Right: Soft brown mutation mink, used for a new wrap of unusual pliability. Allowed to hang loose, it's a straightforward jacket, ending just below the waistline. Wrapped—via the hands in the tuxedo-front pockets—it becomes a bolero, short in front and dipping longer at the back. \$1,250 inc. tax from Kossoff, 509 Madison Ave., N. Y.



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Left: Big clumps of pearls, set with a scattering of rhinestones in antique gold—handsome and surprisingly lightweight new earrings and pin. Earrings, \$15; pin, \$12. Tax inc. Marjorie Raven, 698 Madison Ave., N. Y.

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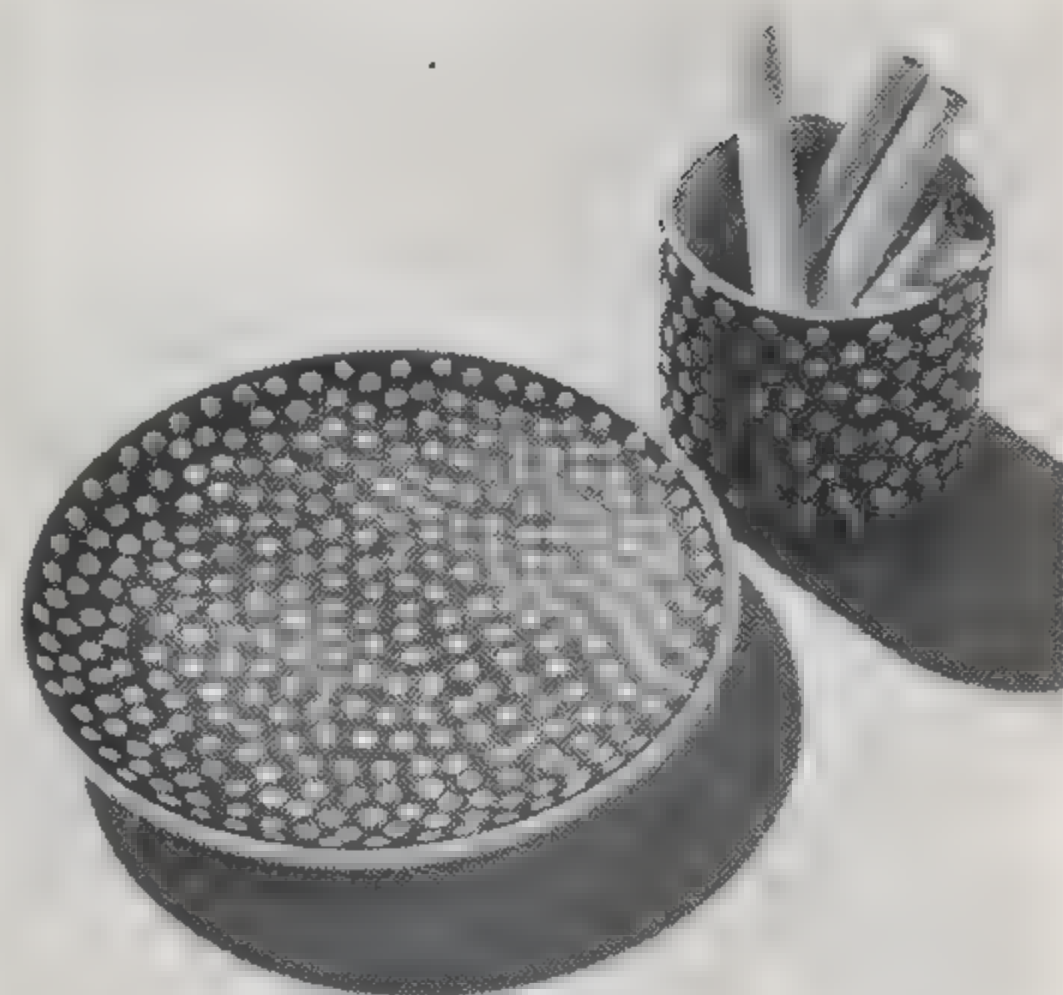
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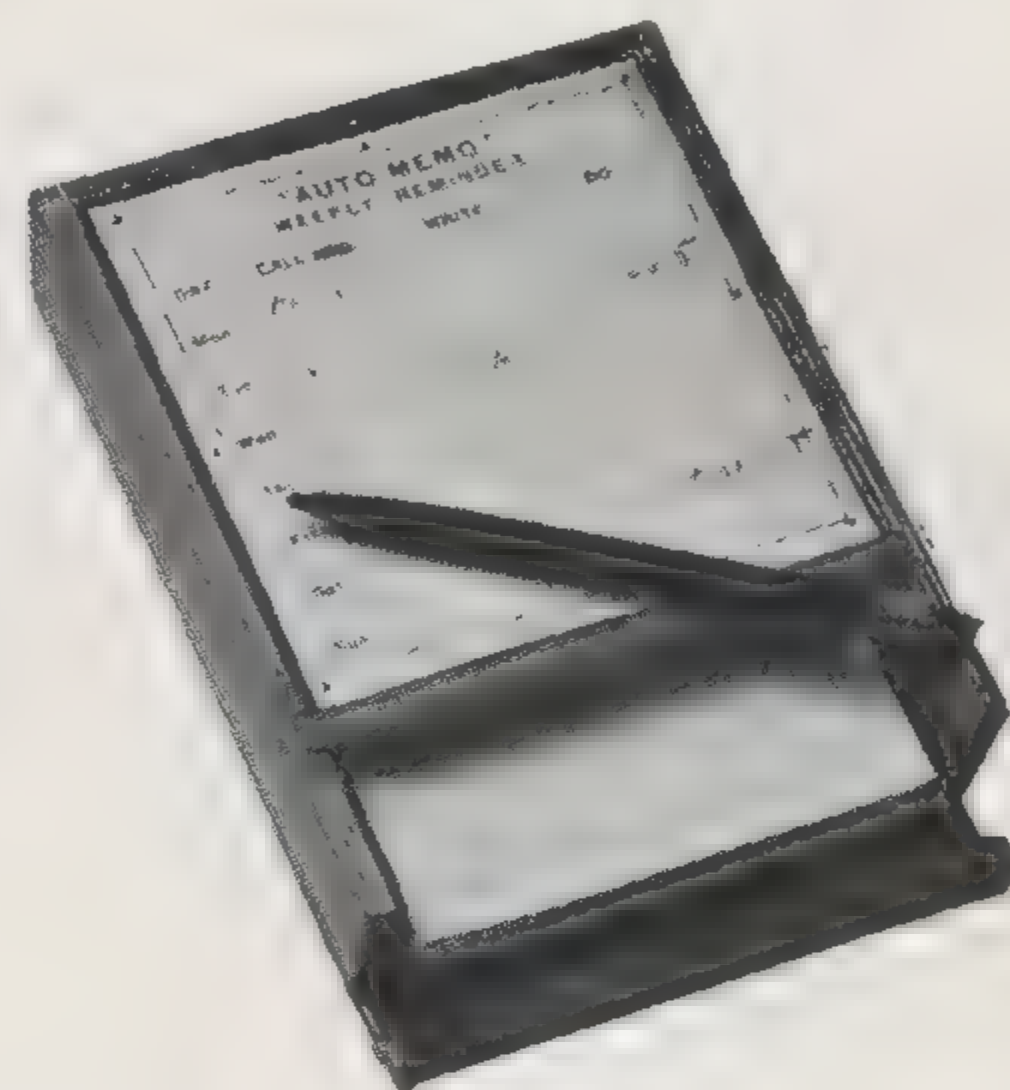
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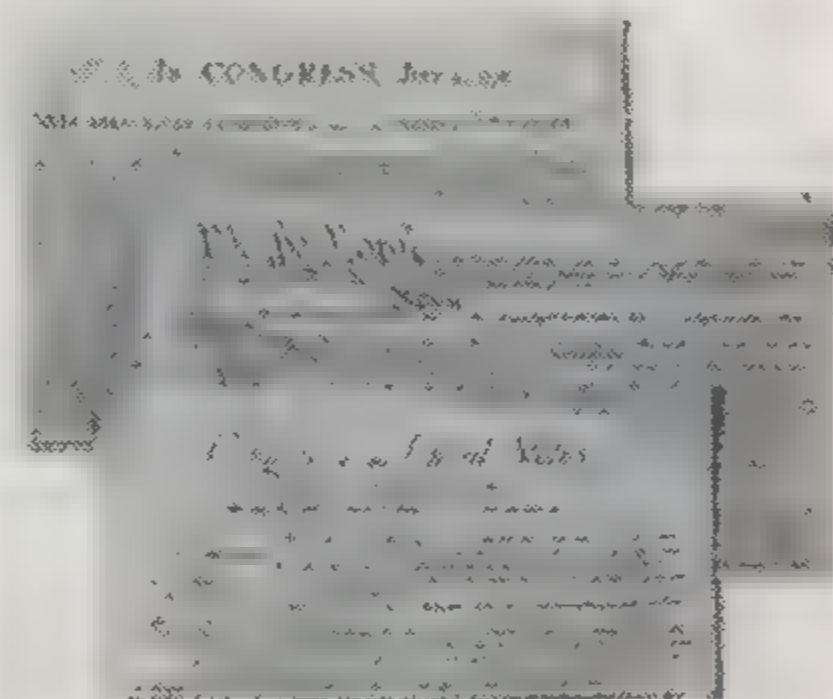
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Left: From Denmark, a cigarette cup and ash tray of terra cotta clay in its natural rich earth-colour—white dots hand-painted on the unglazed surface. Set, \$3.50 ppd. Ash tray, \$1.75. The Pitts, 20 Romolo, San Francisco 11, Cal.

Right: A clean slate—any time: this memo-holder has a plastic sheet on top that wipes clean at a stroke. Of gold-tooled leather in brown, red, green; with 200 memo sheets and pencil, \$2.95 ppd. from Here's How, 160 E. 38th St., N. Y.



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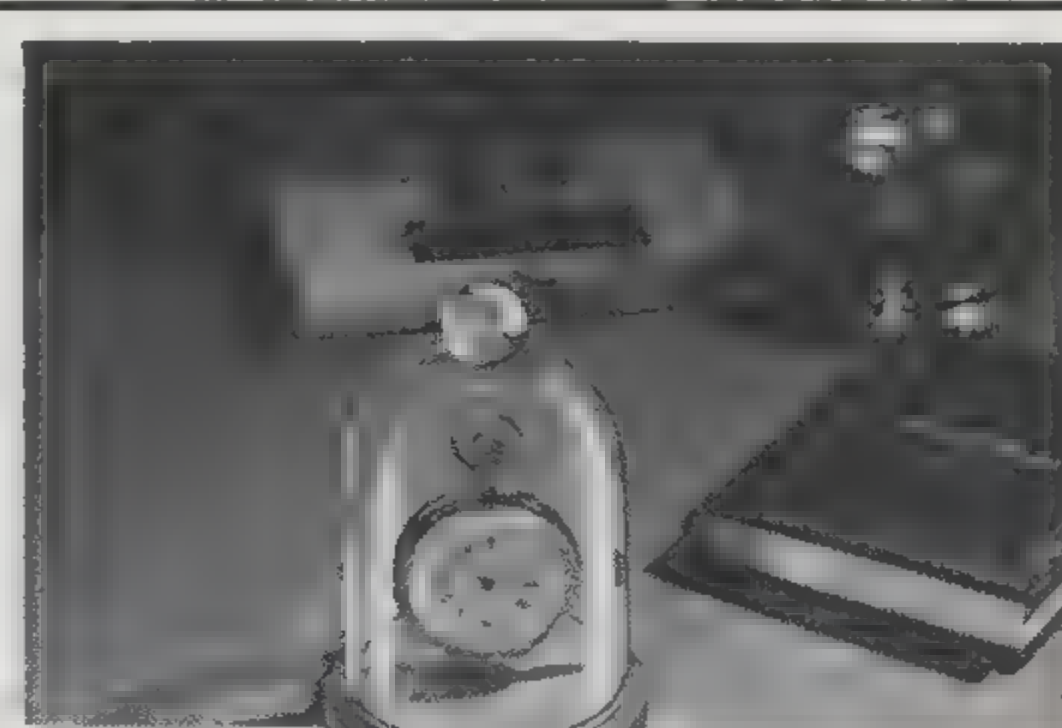
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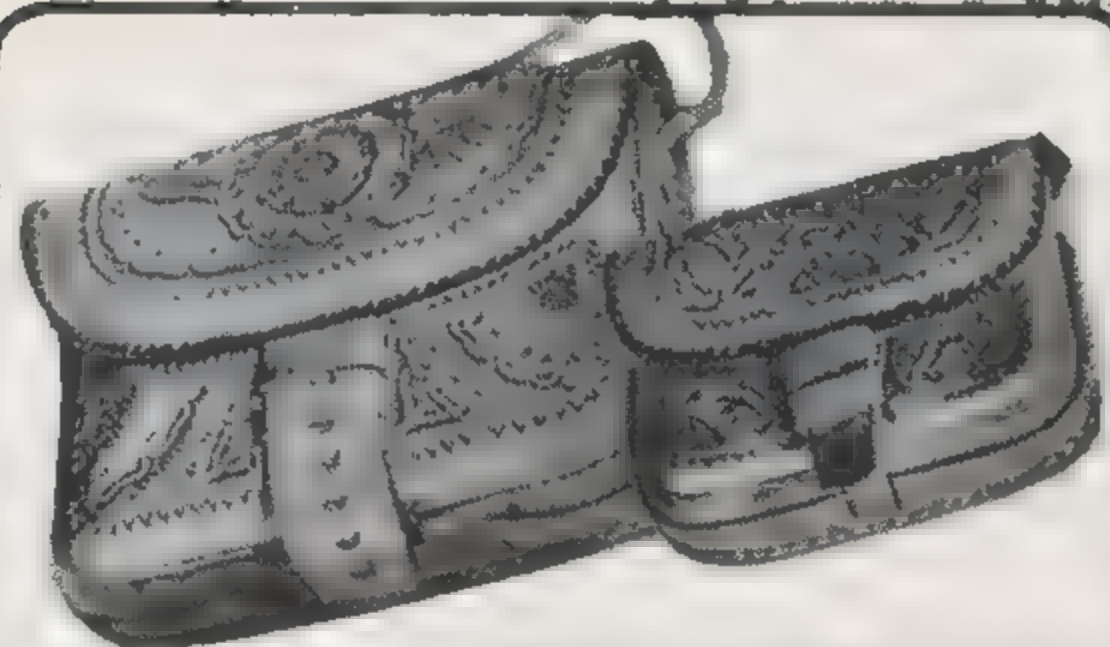
Right: The surprise in the sauce—a sauce-spoon with an aquamarine (or a topaz, rose quartz, or amethyst) for a handle. Of sterling silver, with twined silver string. \$12.50 inc. tax; The Studio, 1101 Lexington Ave., New York.



Left: Cheese tray and bowl, with their own small fork and spoon. Of Vermont birchwood, the tray and implements in natural colour, the bowl black. Tray is 12" in diameter. \$4.95 ppd., Village Wood Mart, 487 Sixth Ave., N. Y.

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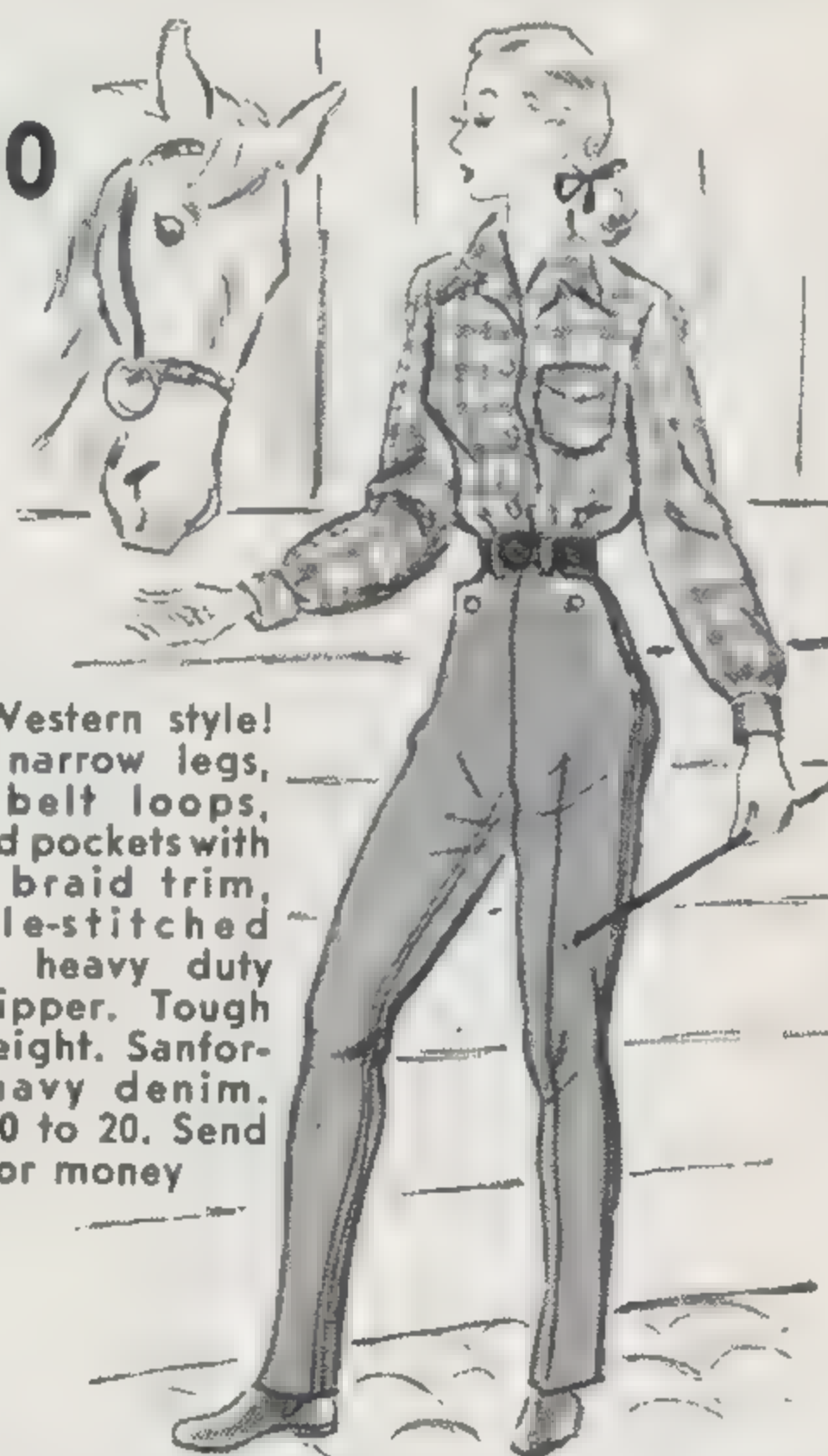
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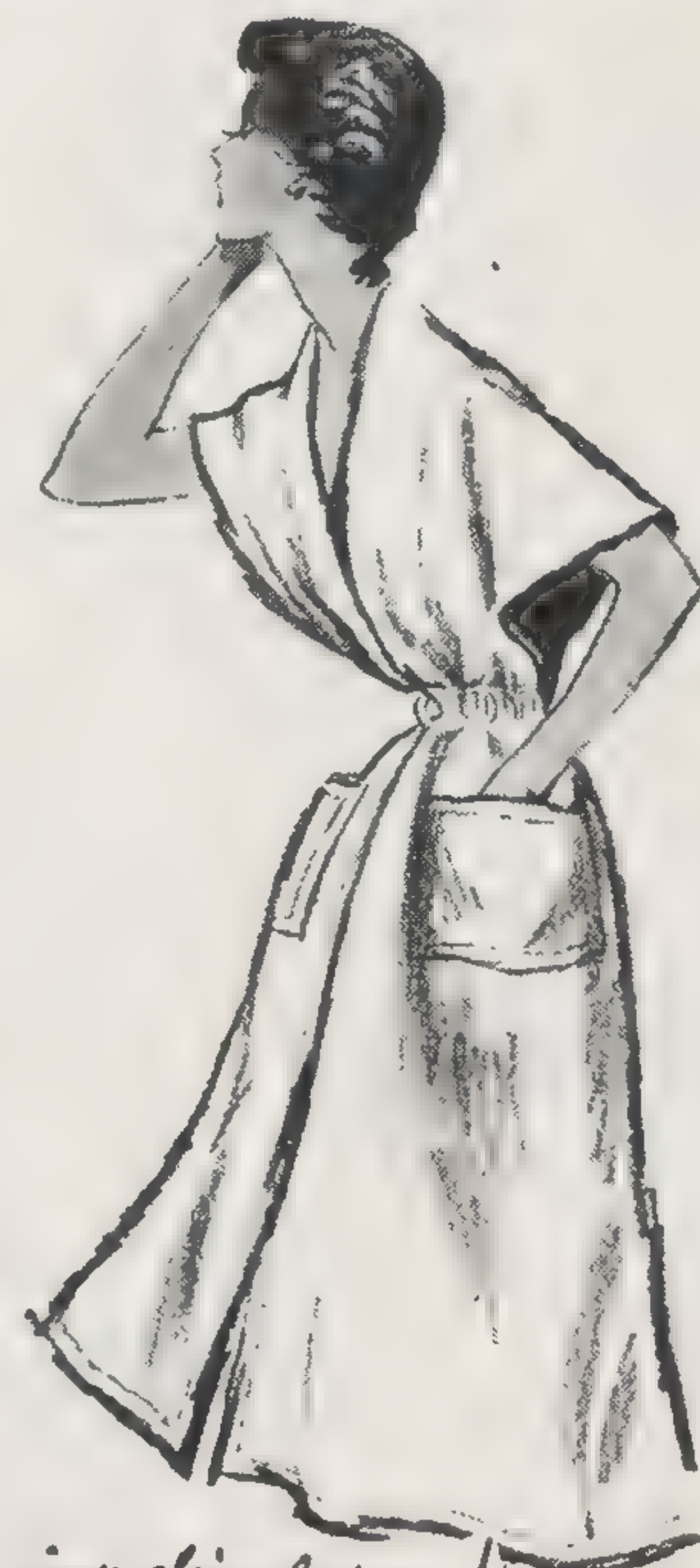


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TELEPHONE—LEXINGTON 2-7500

JESSICA DAVES, Editor-in-Chief

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ALEXANDER LIBERMAN

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ALLENE TALMEY, Feature Editor

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Editor: AUDREY WITHERS

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Editor: MICHEL DE BRUNHOFF

Managing Director: PHILIPPE DE CROISSET

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SEPTEMBER 1, 1952

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COVER: Change in a hat shape—and one sure sign of change all over. This is it: a turban, wrapped close to the hair-line. And this is the way it's worn: with a most remarkable coat—silk Shantung, Alaska sealskin-lined. Both by Christian Dior—New York. Hat at Altman; Garfinckel's; Hutzler's; J. W. Robinson. Jewellery, Van Cleef & Arpels. Lipstick: "Siren" by Dorothy Gray.

PRIGENT



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PIECES OF EIGHT

ON THIS PAGE AND THE SEVEN
THAT FOLLOW YOU'LL FIND

DAVID CRYSTAL'S
TREASURE-TROVE WARDROBE,
EVERY PIECE AS PRECIOUS
AS PIRATE LOOT.



Even the parrot is talking about the big fashion news of Winter

cottons. Here, **DAVID CRYSTAL'S** handsome dress in M. and W.

Thomas cotton. In wood brown, red or grey with black stripes, sizes 10 to 18, 29.95.

J.P. Allen
Peachtree Street • Atlanta



Fine figure-head for any Winter-bound wardrobe . . . **DAVID CRYSTAL'S** wonderful dress in Milliken's Lorette, incredible 55% orlon and 45% wool that resists wrinkles, rarely needs pressing. Nice touches: the hook-and-eye closing, the permanently cluster-pleated skirt. In terra brown or storm grey, sizes 10 to 18, 49.95.

JULIUS GARFINCKEL & CO.
IN THE NATION'S CAPITAL



That fascinating flurry you see is dots of corsair confetti woven into Burlington's smooth rayon-and-acetate fabric. **DAVID CRYSTAL** turns it out with fly-front, bountiful bow, good strip of leather. Storm grey, terra brown or sea blue, sizes 10 to 18, 29.95.

Woolf Brothers
KANSAS CITY, MO.



You might chart a round-the-year course in this handsome **DAVID CRYSTAL**
dress in Lorraine's worsted gabardine with a loop-the-loop neckline. In parakeet
pink, pirate red, tobacco or sand,
sizes 10 to 18, 49.95.

NEIMAN-MARCUS
DALLAS



Buccaneer booty—all that beautiful Goodman-Thies yarn-dyed silk for so few doubloons.

Of it, **DAVID CRYSTAL** designs a dress that molds and flares in all the right places.

Treasure silver, navy or pirate red,
sizes 10 to 16, 39.95.



CHICAGO

PIECES OF EIGHT con't



Biggest catch of the season—**DAVID CRYSTAL'S** dress in Heller's herringbone wool jersey fastened with hooks, touched off with jet soutache. Storm grey, sea blue or terra brown.

In sizes 10 to 16, 49.95.

I. MAGNIN & CO.
CALIFORNIA



More than ever, the compass points to pleats. The mushroom variety here used by **DAVID CRYSTAL** to skirt the new sweater dress. Ames worsted-and-rabbit's-hair in terra cotta, sea blue or moss green.
In sizes 10 to 18, 49.95.

LORD & TAYLOR NEW YORK



When your ship comes in—what more precious cargo
 than this **DAVID CRYSTAL** dress in Cohama's flecked rayon mixed with orlon,
 that wonderful, wiltless fibre. In treasure gold, sea blue or storm grey,
 sizes 10 to 18, 29.95.



Superglaze



*The new ultra-brilliant indelible lipstick,
creamy and non-drying.*

In the same beautiful range of colors that has made the Monteil lipstick famous.

Germaine Monteil

Bathing-cap beret,
velvet and jersey;
very Deauville 1900.
By Givenchy.
BERGDORF GOODMAN;
WANAMAKER'S, PHILA.

Vogue's eye view:

P ARIS hats,

hair-concealing

We're absolutely sure that this hat is *the* hat: the Paris hat that catches the hair to the back and conceals it. First of all, its line looks so new; one glance should tell you. Second of all, its look looks so smart; in it, the woman has practically the equivalent of an elegant new coiffure. Third of all, it's so wearable—small, sure, *soigné*, and quick to put on and take off. But that's not all. We predict a big success for the hair-concealing hat because the time is ripe for it. We saw it coming; used a helmet (Charles James version) on our April 1 cover; photographed a baker-boy cap (Jacques Fath version) in Paris last spring; featured American busbies and shower-cap berets this past month. Now, with our cables clicking the news that the hats of the best Paris milliners are chéchias, turbans, helmets, coifs, we say: the hair-concealing hat is here, and it's *the* hat.

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line—to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original model.

Hair-hiding helmet
(near right),
heavily jewelled.
By Schiaparelli.

Fuzzy chéchia
(far right)
in lilac felt.
By Givenchy.
WANAMAKER'S, PHILA.

Velvet coif,
lime green, covering
every back hair.
By Givenchy.
BERGDORF GOODMAN;
MARSHALL FIELD;
WANAMAKER'S, PHILA.

Skull shell
(near right)
of swirled crêpe
cords. By Fath.

Draped chéchia
(far right)
in silky black
felt. By Givenchy.



P A R I S *collections:* *complete report*

News in two new forms



FRANCES MCLAUGHLIN

Two contrasting pictures explain the Paris 1952 fashion story. One is a casual line drawing. The other is a sculptured, elongated figurine. Balenciaga leads the group accenting the casual line, with great body freedom; a kind of design that treats seams as a means of holding a dress together, not as a form of figure construction. Dior stands alone and strong for the profile line, where moulded construction—plus higher necks, longer skirts, slimmer unbroken waists—exaggerates length of figure. Both schools of fashion thought are highly perfected. So, the smart woman might find the completely easy suit (opposite) and the completely moulded formality of the late-day dress (on page 165) hanging side by side in her closet.

IN THE MAJORITY: THE CASUAL LINE. The casual, easy, soft look is backed by a majority of the couture.

Balenciaga's perfected nothing-of-a-dress and the ease of his featherweight tweed suits is a fashion coup, giving great body freedom, minimum seams, no contrived details, few trimmings, but great feeling of style. By placing the belt anywhere from waist to hipbone, by bowknots of satin ribbon, by a touch of self-fringe, a simple dress or suit is turned into high fashion. Clothes cling nowhere except possibly through the waistband of the suit skirt. Balenciaga's bloused cashmere or jersey one- or two-piece dresses are magnificent understatements. Even formal black afternoon dresses are effortless in their elegance. Fath works for soft lines. with jerseys, chiffons, laces; no boning, no more stiffening; a Fath day dress this season should be limp in the hand, only coming to life when worn. Dessès works softly in draped collars; easy front swinging skirt panels; waterfalls of chiffon. Grès uses soft deflated balloon backs; deep sleeves; soft-falling skirts with never a definite outline but one that changes when you move.

AT DIOR: THE MOULDED FIGURINE. Dior leaves nothing to chance; the dress dominates the figure. The designing of seams is like a lesson in the construction of a beautiful building. His clothes do for figures what few figures can do alone. He calls this the "profile" line, and doesn't cling to one "profile" but outlines many, all definitely, and generally in black. His "Fourmi" or ant dress is the height of his profiled black look. His completely slim profile follows the curve of the ideal body. (*Continued on following page*)

BALENCIAGA: EASY SUIT-SHAPE IN FRINGED, PEBBLED TWEED

Facing page: Balenciaga's new aim—magnificent casualness—achieved here in the fabric that's the sensation of his collection: a weightless tweed that looks like the bottom of a mountain brook. Note the scarcity of detail: Balenciaga allows nothing to mar the ease of the line. The suit, in America, at Altman; Rich's; Morgan's of Canada. *This page:* Balenciaga's suit hat—a neat squash of cocoa suède; a flat, neat bow. In New York, at Henri Bendel.

P

ARIS *Autumn collections*

continued

Dior's "Queen of Hearts" profile follows the moulded body line to the waist, with a stiff, stand-out skirt-yoke holding out the skirt. The shaped profile swells out from the moulded waist to a slightly rounded back or side.

Every costume is complete with its own coat, either barrel, box, three-quarter, or waist length, or an armhole jacket, complementing each particular dress profile. Perfection of construction and execution make Dior's collection a strong fashion force.

These contradictory lines—the natural and the moulded—do not make a concerted fashion story, but they do make good fashion. Choosing between them, a woman can better fit her type, understand whether she should be dominated by her clothes or whether she should dominate them.

SKIRT LENGTHS. Most skirts *look* a little longer because of the elongated body line; many actually *are* a little longer. Dior, Lanvin, Paquin, Balmain, Dessès, all announced that they had added an inch or two to the skirt; Fath says he's keeping his at fourteen inches. Balenciaga's have been slightly longer than the average for the past two seasons and now seem unchanged. So the woman who chooses her day-skirt length carefully for her own height and for fashion can choose between 11¼ inches off the ground (the longest) to 14 inches (the shortest). She'll feel a little lopped off, in the 15- and 16-inch lengths she may have been wearing. (Late-day and short dinner dresses are another story.)

WAISTLINES, SHOULDERLINES, NECKLINES.

The controversy about the waistline is no longer news; there are still many low waistline markers, such as Balenciaga's swags, or satin ribbons tied around the hips of simple sheaths; or Fath's long, snug, overblouses (*Continued on page 220*)

DIOR: THE CLEAR, UNCOMPROMISING PROFILE LINE

Facing page: This is "Fourmi," the dress that epitomizes Dior's marvellously moulded new silhouette.

It's of black silk jersey, entirely lined.

This page: This is the coat that Dior shows with "Fourmi"—it follows the same line, is made of the same fabric.

The reason for the ruler—many of Dior's designs, and some at other houses, are chalked at 11¼ inches from the floor.

In America: The dress, at Henri Bendel. The coat, at Russeks. Complete costume, at I. Magnin; Holt, Renfrew of Canada.



FRANCES MCLAUGHLIN





PARIS:

Points not to be missed



1. THE BLOUSED BACK. An absolute nothing of a black wool crêpe afternoon dress, turned into a high fashion by Balenciaga by means of a favourite new method—he cuts the back full and pulls the fullness in at the hips with a knotted band. The hat (!): black tulle and roses spun out at the back like sugar candy.

2. THE FLARED COLUMN COAT.

Most clapped-for coat in Lanvin-Castillo's excellent collection. A double-breasted black wool tube to the knees; after that—a funnel. In America, at I. Magnin.

3. THE BALLOON BACK. In the Grès collection, definite signs of inflation—jackets (like this one) and coats blown out from collar to waist. Here, red and beige checked woollen, worn over a jersey dress. In America, at Marshall Field; Neiman-Marcus.

4. THE SLING NECK. Fath's way of giving the overblouse a whole new look: a deep-draped neck. This dress, jersey; there's hardly a stiff day fabric or undraped neck in his collection.

5. THE PROFILE LINE. Start counting—there's as much Dior news here as one dress can hold. First, the figurine figure of the black wool brocade dress. Second, the waist marked up in front, low in back, with a belt that threads through slits. Third, the jersey armhole-jacket. Fourth, the twist of black ribbon around the head. Dior, and every couturier, runs very much to ribbon this year.





P ARIS: *Pebbled tweeds, weighed in—in milligrams*

Here's what they look like, the new Paris tweeds: beautiful, shallow-water pebbles—surfaces broken, here and there, with a pebble of a strange shade. Here's what they feel like: sensationally lightweight, like feathers in the hand. News especially at Balenciaga, where tweeds are frequently fringed; at Lanvin-Castillo; and at Madeleine de Rauch (her collection, a sea of tweed, to our eyes).

TWEED WITH FRINGE, left above: From Balenciaga, a suit of pebbled tweed—beige with dark sand, broken by an occasional pebble-fleck of green. The collar, looped, fringed. The jacket, a little longer than hipbone-length, with a touch-me-not waistline. The hat, an almost brimless sailor of cocoa suède. Suit in America at Bergdorf Goodman; Neiman-Marcus; I. Magnin.

TWEED SACK DRESS, lower left: From Lanvin-Castillo—the tweed sack dress, the nothing-of-a-dress with a new everything of fashion—easy body, great freedom; this attitude toward seams: they're something to hold a dress together, not to mould a figure. This, in black and white, with a few buttoned pleats at the waist; a wide, slit neckline, filled in with a black, ribbed silk gilet. Hat by Paulette, a black wool jersey ice bag tied with a bow. At Marshall Field.

TWEED'S LEATHER HAT, directly above: With pebbled tweed—in fact, with almost everything at Balenciaga—the white hat. This one, one of his own favourites, a wedge of gleaming white capeskin, levelled off to nothing but a knot at the front. In America at Bergdorf Goodman; Wanamaker's, Phila.

TWEED SUIT WITH BLACK SATIN, facing page: This is Balenciaga's Ford suit. That means it's bound to be a suit famous in America before long. Black and white pebbled tweed, the lowered, squared neckline filled in with a black satin ribbon; the pockets so low they almost slip off the jacket. No contrived details, few trimmings, but a great feeling of style—and an ease that's Balenciaga's fashion coup. Suit and bullfighter hat with pompon and queue, all in America at Bergdorf Goodman; Marshall Field. Suit alone, at I. Magnin.





P

ARIS: *magnificent ease— Balenciaga's new ideal*

This is the end toward which Balenciaga is now working—toward clothes that are not figures of fashion but a living part of fashion. This means elegantly easy lines, carefully studied casualness—no collar pressed flat, no bodice clinging, no armhole pinching, no waist pulled tight: belts are worn either at the waist or the hipbone, and buckle loosely.

1. THE EASY TWO-PIECE: CARAMEL JERSEY.

Wonderful illustration of the livability of the new Balenciaga lines, this loose-topped, loosely belted dress, the double-breasted buttoning giving a squarer new line to the sleevelessness. In America, at Bergdorf Goodman. The hat—the hat Balenciaga approves for it—fuzzy turquoise felt.

2. THE NOTHING-OF-A-DRESS. Easily, the best simple dress in Paris—and it couldn't be easier. Here in grey cashmere, the bodice bloused from a shoulder yoke, the skirt hung from a short hip yoke that in turn is gathered onto the waistband. In America, at Russeks; I. Magnin.

Balenciaga additions: a man's plaid cashmere scarf, a hat that's a cocoa suède tambourine.

3. THE EASY COSTUME: WHEAT, COCOA, BLACK.

Another two-piece dress with the new Balenciaga ease—wheat jersey, the top bloused, its collar lying softly away from the neck, its cocoa suède belt buckling loosely across the hips. The hat: a black velours tambourine. Both in America, at Marshall Field.

LEFT: EASE WITH ELEGANCE, BY BALENCIAGA.

No trimmings, no tightness, the fewest possible seams—a dress that's all "look" and a look that has the qualities American women love.

In beige cashmere, it begins with a soft-yoked, soft-sleeved jacket that blouses down over a beige cashmere belt; ends in an easy, two-seamed skirt.

Note the hat—white, the colour of practically every other Balenciaga hat this autumn.

Dress in America, at Altman.





FRANCES MCLAUGHLIN

P ARIS: *The black dress— in form at Dior*

Definitely a highlight of his collection, Dior's series of black dresses, some with his new, full, formed profile line, some with his new, formed narrowness; some in stiff fabrics, some in butter-soft wools.

1. and 2. ARCHITECTURAL PERFECTION IN BLACK WOOL. Dior's profile day-dress—a full-length view and a close-up to show how cleverly the seams are manipulated, and how the belt, threaded through slits in the waist, curves higher at the front. In America at Bergdorf Goodman; Marshall Field; I. Magnin.

3. NARROW DINNER DRESS: BLACK WOOL BROADCLOTH.

A sheath with a deep V neckline (this and the choker neck are Dior's favourites). Over the model's arm, the matching V-necked finger-tip jacket.

4. MOULDED PLASTRON DRESS: BLACK WOOL. The best of Dior's group of plastron dresses—double-breasted, with a double stand-up collar, and a cummerbund that vanishes at the front. In America, at Marshall Field.

5. BARREL-JACKET DRESS: BLACK FAILLE. Over his black dresses (and the dress underneath, here, has the new waist-deep collar), Dior often puts a jacket like this—a barrelled box.

FACING PAGE: BLACK WOOL STREET DRESS. Firmly, slimly moulded, in the softest wool—a double-breasted dress, its choker neck tied with white piqué. Over the dress goes a little box jacket; on the head, an intricate fold of white felt. In New York, costume and hat at Altman.





P

ARIS: *opinion,* *undivided about black*

1. Dessès' black crêpe dinner sheath, moulded (not snatched) to the figure, the knotted scarf, a shadow of the sheath. One of those infallible wear-forever dresses that appear—sometimes.
2. Lanvin-Castillo: sinuous sliver, with a Spanish allure. Bare black crêpe, breaking into a fringe at the calf. The long scarf enormously fringed.
3. Recognizable at fifty paces as Balenciaga . . . dress with loose bodice, with a boat neck in front and the new deep V in back. At Holt, Renfrew of Canada.
4. Givenchy's *very* gently wrapped fencer's suit, shaped with that sobriety which darts in and out of the collections. Black jersey, bound in black grosgrain, black buttons in a half circle. A wonderful crinkle-crêpe turtle-neck blouse. In America at Wanamaker's, Phila.
5. Dior's armhole jacket, caught just short of the vanishing point, transforming his black woollen, thinly-strapped evening wand into late day. In America, at Marshall Field;
1. Magnin. The jacket only: Neiman-Marcus. Black and brown, shirred taffeta hat.
6. A short, bare, black moire evening dress, deeply involved with a white satin top and a little cape. The hat: a rose in a ring. All very Balenciaga. In America: Hattie Carnegie.
7. This . . . one of the most interesting pieces of draping in Paris. Givenchy's fold, spilling from the buttoned back, to loop low in front on a black crêpe dress.
8. The touch-me-not waist—indicated but not indented. Givenchy's two-piece alpaca dress with the wide accordion band. Rolled helmet. Both in America at Wanamaker's, Phila.
9. One from Fath's group of Chesterfields, here in black velvet, with a black wool lining, cuffs and revers. Supremely elegant. (He showed these in fur too—wonderful.)



3



4



6



7



8



9





FRANCES MCLAUGHLIN

P

ARIS:

Dior's formed skirts

VOGUE, SEPTEMBER 1, 1952

Slim skirt or full skirt, every Dior dress has a figure that's emphatically defined.

THE QUEEN OF HEARTS SKIRT, *above*. A masterpiece of construction and execution, the new, full, formed Dior skirt, falling away from a stiff yoke and a superbly moulded bodice.

"La Cigale"—in pearl-grey ottoman moire, for late day. Henri Bendel; Kaufmann's; Morgan's of Canada.

THE FAMOUS "GAZELLE," *facing page*. A sensation of the Dior collection, this new, narrow, formed dress of pearl grey crêpe. What makes it a firm and not a fluid column are the fine, tight, corrugated pleats, crossed over at the bodice into a wrap-around day-length skirt. Dior shows this for late day and dinner with a grey beret; a grey velvet coat collared with Silverblu mink. Wanamaker's, Phila.; Marshall Field; I. Magnin; Holt, Renfrew of Canada.



THE SCARF COLLAR, left. Look to almost every designer in Paris for softened necklines—one sign, Patou's scarf neck, one end of which floats free. Dress, grey flannel; skirt narrow but softly-tucked. The wide-crowned hat, of grey felt.

THE SLING NECK, above. Look at Jacques Fath's way of winding up his long-bodied dresses, this season—sling neckline, long, loose, standing away from the soft jersey body of the dress. Skirt, accordion-pleated.

THE DOLMAN-SLEEVED STOLE, below. Look to Griffe's stole for the deepest pair of sleeves in Paris. Red and black plaid; the dress beneath, black wool. In America, at Marshall Field.

PARIS: *Where to look,
among the day-looks*





THE SQUARE NECK, *above, left.* Look for flap collars circling the square necklines of Lanvin-Castillo suits—they cross straight over the double-breasted fastenings. Here, the turned-down flap is of black velvet; the suit itself, easy-bodied, grey wool. In America at Morgan's of Canada.

THE KNOTTED-BACK SUIT, *above, right.* Look at this straight-bodied suit belted in a most original way by Lanvin-Castillo. Only the back is marked with a waistline, marked with a sash that knots once. The suit, in sapphire-blue Lyons velvet, in America at Wanamaker's, Phila.

THE SCARF-NECK SUIT, *below, left.* Look at Schiaparelli's two-way scarf suit to wear with the scarf wrapped as a muffler, or with scarf ends falling free. Suit, of light navy-blue wool.

THE CARDIGAN TWEED, *below, right.* Look to tweeds for the biggest suit news; look to almost all of Paris for non-fitted suits (only place the un-snug suit is unsung is at Dior). From Madeleine de Rauch, this beige and brown pebbled tweed, jersey-lined. At Henri Bendel; Thalhimers; I. Magnin.

FRANCES MCLAUGHLIN





BALLOON-BACK COAT, left. Look for signs of inflation in the bloused backs at Grès—coats no exception. Here, grey suède cloth blown out from collar to waist; waist small, skirt easy. Slipped into the dolman sleeves, little slit pockets.

The coat, at Lord & Taylor; Marshall Field; I. Magnin. Paulette hat.

WAIST-COLLAR COAT, above. Look for the Dior collar rolling to the waist. Here, on what appears to be a coat; what is actually a firmly-fitted waist-length jacket over a fitted dress. Grey flannel. At Henri Bendel; Marshall Field; I. Magnin.

GATHERED-COLLAR COAT, below. Look for the collar softening the entire bodice of coats at Dessès—this, rather fitted, grape-coloured fleece. Grape felt chéchia. Coat, Lord & Taylor.



PARIS: *Where to look among the coat-looks*



COAT WITH DIMINISHING PANELS, *above*. Look for coats made in a series of panels that narrow into nothing at the shoulders, and never grow very wide anywhere—these are Jacques Fath's.

This, a rich tweed mixture. Lord & Taylor; Strawbridge & Clothier.

CHIFFON CHESTERFIELD—COMPLETELY PLEATED, *top right*.

Look here for a stopper; obviously, a memorable coat—

Fath's Chesterfield made of beige chiffon in rows of pleats.

Lining, collar, cuffs—and the late-day dress beneath—are beige wool jersey.

Coat and dress, I. Magnin; coat, Marshall Field; Kaufmann's.

SWALLOW-TAIL COAT, *below right*. Look at the back view of Schiaparelli's short coats—there, you'll almost inevitably find a crossed swallow-tail buttoned once. In stiff beige coating with black ribbed faille collar and cuffs. Note: hair-concealing turban.





PHOTOGRAPHED BY FRANCES MCLAUGHLIN AT THE GALERIE DES GLACES, VERSAILLES

P

ARIS: *Pale satins* *with new figures*

SCULPTURED BALL DRESS: ROSE SATIN. *Above:* A dress that blooms like a flower among the many sober colours of the new Dior collection, in two subtly different shades of pale-pink satin with a brighter pink used for the long satin scarf. This is the characteristic moulded Dior bodice and full, formed Dior skirt—ballroom view.

BALLOON-BACK DINNER DRESS: BEIGE SHANTUNG SATIN.

Facing page: A definite ballooning to the jacket; a bare-topped dress; its full skirt slightly more ballooned in back—a Jacques Fath dinner costume in pale beige, the satin surfaced like Shantung.





NEW YORK COLLECTIONS: THE NEW LINE

Each season, after the last dress has been shown in the last collection, after the last mannequin has glided back through the curtains of the last showroom, the picture of a woman gradually takes shape in our minds. She's an imaginary woman, an archetype—the infallibly fashionable woman, the one with whom other women like to identify themselves when they go out to shop.

How does she look this autumn, this woman? Slender. That's because the new American line takes three new directions, all of them with slimness as their aim.

First direction: Suits, coats, and dresses, both day and evening, that are entirely narrow—narrow and straight. This columnar line attenuates the figure; not full, not fitted, it's a wonderfully wearable in-between.

Second direction: Suits, coats, and dresses, both day and evening, that are narrow but shaped.

Very body-conscious, they suggest the figure strongly; bring a new feeling of allure into a woman's life; often have a fraction of drapery, or a flying panel, or a skirt with a flower flare—

trumpet flower, petunia, morning-glory.

Third direction: Coats and late-day and evening dresses with stand-away shapes, cut from naturally firm fabrics—faille, taffeta, satin—

or wools that have been woven to new depth.

How can these make a woman look slenderer?

By the very contrast they afford. The woman moves around *inside* them, a slim figure inside a swing of fabric (see opposite; see what we mean).

But now, specifically speaking about the new line: what's in it for you? We'd say these:

A suit with a narrower box jacket, or a jacket with just a pinch of fit at the waist in front.

A coat cut like a Norfolk jacket; or a long straight-and-narrow coat; or a flower-flared coat; or a three-quarter tube coat.

A more alluring late-day dress—a real siren dress in the guise of grey flannel; or satin with a wet, sculptured look; or mat jersey, draped and draped *and* draped. Your evening dress: a narrowly shaped short satin dress and cardigan jacket; or a long, shaped sheath so clinging that it looks as if it had been stitched together right on the figure.

(For the American woman who's been faithful to her diet, this is the pay-off year!)

NEW LINE: THE NORFOLK COAT, *opposite*. This is Norell's new line—

an elongation of his Norfolk suit jacket. It expresses in this designer's own way the casual low-waisted look that is also prevalent in many Paris collections.

Its new proportions are startling at first glance; but so was Norell's famous pyramid coat which, in 1947, instigated a whole series of pyramids, continuing to this day.

We think this is a significant coat—not for everybody's wearing, but not for anybody's overlooking.

A Traina-Norell coat in grey fleece, at Saks Fifth; L. S. Ayres; Neiman-Marcus. Braagaard hat.



NEW SUIT-NARROWNESS: DAY AND EVENING

Obvious proof that the fashion pendulum has swung in a new direction this autumn:

two of the most important suits in the New York collections, both of them narrower, straighter, suggesting the figure beneath but completely minus the sharp in-curved waist and padded out-curved hip that has been the line of the smart suit since 1917.

It's a line with a refreshing new look—a line, certainly, that will make the woman who wears it *feel* very new.

This page: Traina-Norell's suit with the Norfolk jacket, his newest innovation, omnipresent in his collection (many of his coats, even, look like lengthened Norfolk jackets).

Traina-Norell reproduces the Norfolk line faithfully—keeps it single-breasted, with a low-placed belt, and pressed-down pleats.

This suit: beige and copper tweed, with accents of copper velvet.

Suit and Ingber bag, at Henri Bendel.

Suit also available at Filene's:

L. S. Ayres; J. Magnin.

Facing page: Hattie Carnegie's suit-costume—a narrow, straight, jewelled white satin cardigan and a narrow, supple, jewelled white satin dress.

Very possibly, the start of a whole new school of evening elegance. Carnegie costume and Carnegie jewellery, both, naturally, at her New York salon. Costume also available at Garfinckel's;

Frost Bros.; J. Magnin.





NARROW AND SINUOUS— THE NEW LATE-DAY DRESS

In fashion's time-span, every woman has her moment—and this autumn is when the woman who has a slender figure and who's looked after it, reaps her rewards. Most of all, in late-day dresses; narrow but sinuous, outspokenly alluring, they have the most body-conscious line in many a season.

Facing page: Outspoken allure in the guise of grey flannel—an exciting surprise, this, seeing this fabric in a dress so moulded, so very sinuous.

Dress of Forstmann tissue flannel, by Harvey Berin. This, the Ingber bag, and Kramer bracelets, at Bergdorf Goodman. Dress, also at Hutzler's; The Dayton Co.; Hudson's; Neiman-Marcus.

This page: A classically seductive shape; a fabric famous for the seductive way it shapes—satin. Here, as in many of his new narrow dresses, Traina-Norell softens the line at the hips with a twist and a flow of fabric.

Dress, in navy-blue Bianchini satin, and Bogoff earrings, at Bonwit Teller. Dress, also at Woolf Brothers; I. Magnin. The navy-blue velvet hat: Braagaard.





NEW, NARROWED
EVENING DRESS—
THE TANGO DRESS

This is change, exciting change,
and the woman who loves change,
excitement, will love it:
the newest American evening dress,
its line as narrow as it once was full,
alluring, curving, body-conscious,
climaxing in a trumpet flare or
a stream of drapery—the tango dress.

Facing page: The ball dress
narrowed, trumpet-flared,
and in a new length—
the tango dress, by Charles James.

White Alençon lace, with a
black faille waistband, flowers.
The bodice (and there is
no greater master than James at
building bodices)—lined
with yellow taffeta;
the skirt—calf-length,
with a seductive backward dip.
Dress, Lujean bag, and De Rosa
rhinestone earrings, all at
Lord & Taylor. Dress also
at Hutzler's; I. Magnin.

This page: Traina-Norell's
tango evening dress—a cling of
black silk crêpe, arrow-narrow,
one arm covered, one arm bare,
and a stream of crêpe. Bonwit Teller;
Wanamaker's, Phila.; Neiman-Marcus.

Both pages: Bare, strip-strapped sandals—
a terrific consequence to the
narrowed new tango dresses.



NARROW BUT SHAPED—FLOWER-FLARE COATS



Close attention here, if you're the woman who wants a decided change of fashion pace this autumn.

For here are two leading examples of the new shaped-though-narrow coat, both inches shorter—

either could give you a whole (and happy) new impression of yourself.

Facing page: The time is evening, and the coat's excitingly new for that hour. It's shorter than day-length; it's narrow, then shaped into a petunia flare; and it's meant to be worn

over the new tango evening dresses (narrow themselves, with what bouffancy there is below the knees). Getting technical: this new shape hinges on the armholes—

designer Charles James feels that if the fit of a coat is snug through shoulder and underarm, the rest of the line can't possibly go wrong.

Coat designed by Charles James for William Popper, in Botany pressed wool broadcloth (over straight short skirts, it's a best day-coat, too).

This, and the Eisenberg earrings, at Lord & Taylor.

Coat, also at The Blum Store; I. Magnin.

The lipstick: "Coral Red" by Prince Matchabelli.

This page: It's town and it's daytime here, and the coat's one of the newest coats on the scene—look at its shorter new length, its narrower fullness, the way its skirt opens out like a morning-glory from a point well up under the arms.

(This new silhouette was shown by Vogue in the August 1 issue; see it again on page 186.)

Something else: this fabric's a find—shiny black *moiré* fleece that could almost pass muster for broadtail; that, given proper props, makes this a dinner-and-theatre coat also.

A Ben Zuckerman design in Stroock fabric.

At Saks Fifth; Garfinckel's; Montaldo's.

PENN





THE NEW HAT— AT ITS WIDEST POINT

It's fuzzy, furry, or feathery, the new autumn hat (Vogue said it would be, in the August 1 issue)—and in Dior's New York collection, its shape is at its widest point.

That's a fitting climax, that horizontal line of hat, to a new, narrower, supple suit or dress on a windless autumn day in town.

Facing page: The hat's a horizontal, and furry—in melusine of such depth and such softness it could almost pass for ermine.

The shape is mandarin, ever so slightly peaked, the brim edged and lined in white.

That's a new way to cast pretty reflections on a woman's complexion, but there's more news than that: one of the smartest things about this hat is how you wear it—with a slimly tailored suit, late on an autumn day.

Designed by Christian Dior—New York.

At Gunther Jaeckel; Neiman-Marcus.

Also at Gunther Jaeckel, the big Marvella ear-buttons. Lighting the lips,

Germaine Monteil's new Superglow lipstick—a lipstick with a built-in radiance (more about this interesting development in

September 15 Vogue). The shade here: "Red Flash."

This page: The hat's a horizontal of white satin hung with ostrich feathers—another wonderfully feminine way to look (and look at!) this autumn.

The dress: the new, narrowed, body-conscious dress, in black worsted, with a bolero that looks plastered to the bodice, tying at the back and terminating in two flying panels.

Designed by Christian Dior—New York, at Henri Bendel; Harzfeld's;

Marshall Field; Holt, Renfrew of Canada.

The De Rosa bracelets are also at Henri Bendel.





SOFTENING THE NEW, NARROWER LINE: FUR TOUCHES

One thing the fur touch can be counted on to do: give a suit or dress or coat that special luxury that comes when precious things are used preciously; give a woman a gently-cared-for air. But the reason why the fur touch is so superabundant in the autumn collections is still another reason: it supplies just the right amount of softness to the new, narrower silhouette. These, then, are to be looked for, for news they are: fur cuffs, fur collars, fur linings; fur bags and fur belts; and big fur muffs—one of these could be the accessory that keys your every fall-and-winter costume.

TOPAZ TONES WITH FUR TOUCHES

Facing page: The narrower new dress, in a softer new colour, topaz, and in softer new surroundings—

a short, paler topcoat with a lining of mink bellies.

The Forstmann wool costume and the hat: Hattie Carnegie.

Costume also at Marshall Field; Frost Bros.

A whole string of topazes here, in fact: the gloves by Superb; the Delmanette shoes from Bergdorf Goodman; *and* the stockings—this new “Sherry Topaz” shade by Bryan (at Bonwit Teller) is one of the most flattering of autumn’s deeper new stocking-tones.

This page: Wool in a dull topaz tone,

with the little amount of mink that makes all the difference

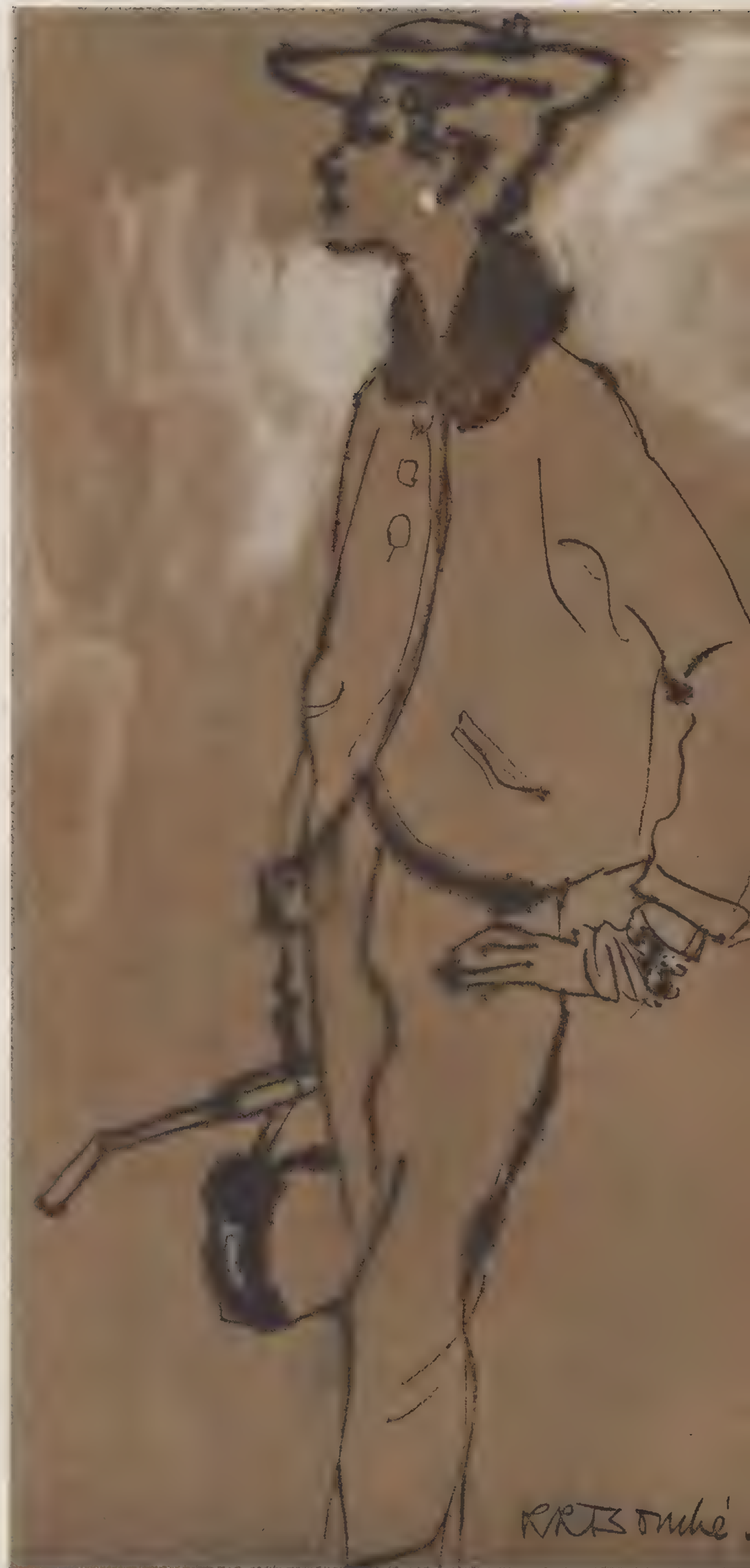
to a 1952 fall fashion. This isn’t a suit you’re seeing;

it’s the new suit look—a narrow dress with, here,

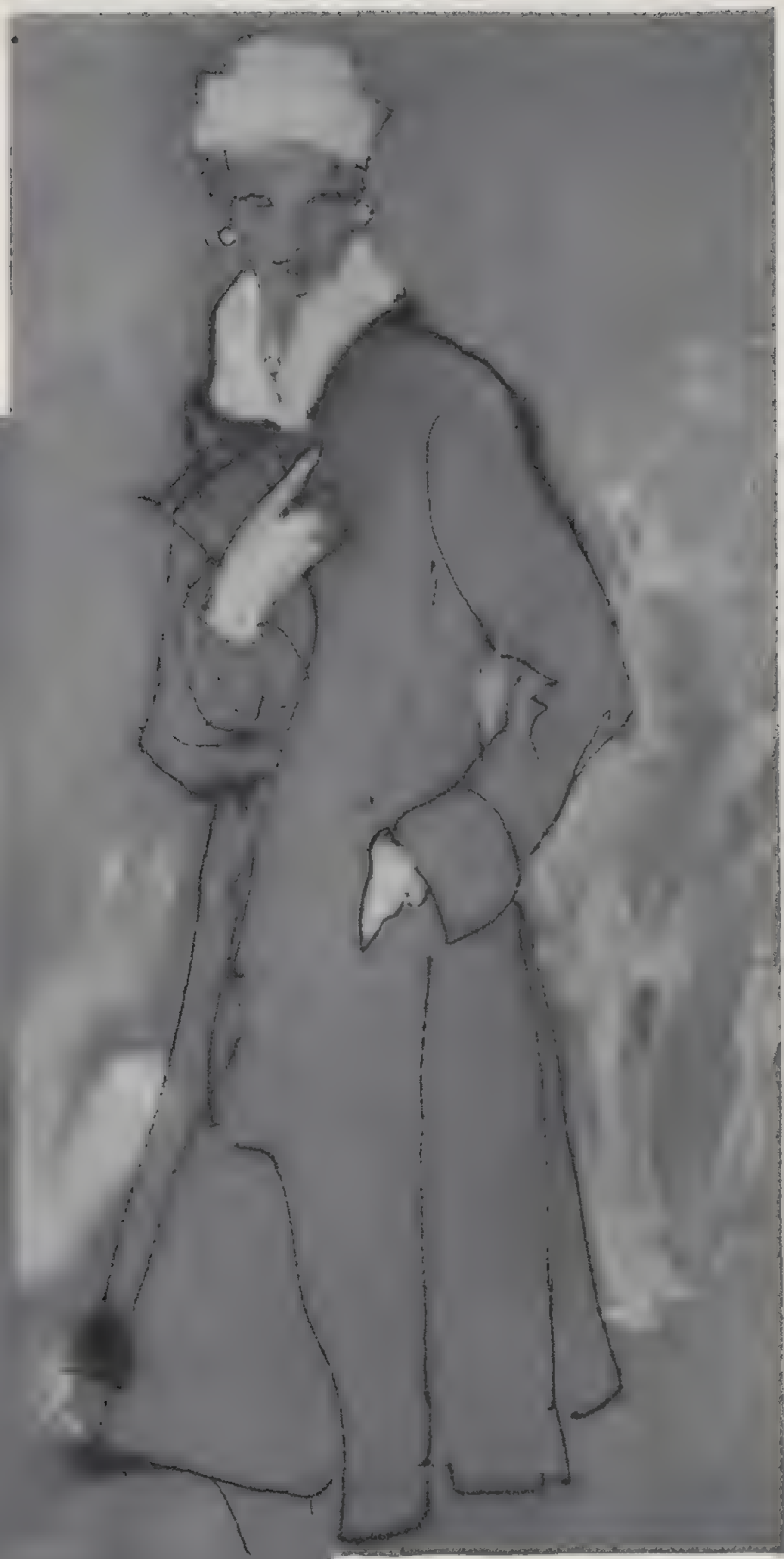
a narrower and straighter new cutaway jacket.

By Nettie Rosenstein. Bonwit Teller; Hudson’s; I. Magnin.

Hat: Irene of New York.



FUR TOUCHES *continued*



Patronne



1. The fur's the collar—
a platter collar of black Cape Hope sealskin,
curving across the shoulders of a black and white
tweed coat. Note how this coat's fullness
flares from the armholes; this is the
smart new morning-glory line. By Ben Zuckerman,
in Lesur fabric, \$285. Bonwit Teller; Garfinckel's.
The tie-on hat: Lilly Daché.
2. The collar's fur here, too—white ermine,
wrapped like a scarf
on a single-breasted black wool bouclé coat.
Here again, new fullness—starting from
under the arms. By Jaunty Junior, \$110.
John Wanamaker; Hutzler's.
The hat, a white felt cupola: Sally Victor.
3. The grey worsted jersey dress,
suddenly a costume all of itself—chalk *that* up
to the ranch mink cuffs. Another obvious
fashion merit, the low-curving waist,
followed by pleats. In Miron jersey, \$125.
By Larry Aldrich, at Saks Fifth;
Hutzler's; Neiman-Marcus.
4. Ranch mink cuffs again, this time on a slim-topped,
wide-skirted navy-blue satin dress. About \$125.
A Larry Aldrich design.
at Saks Fifth; Hutzler's; Neiman-Marcus.

4







RUTLEDGE

NEW COAT-NARROWNESS

Obvious proof that the fashion pendulum has swung in a new direction this autumn: four of the most important coats in the New York collections—each of them, absolutely straight.

Large photograph, opposite: Narrow—and narrower at the hem—Carnegie's stiletto coat in sleek dark green Rodier wool; a coat that not only doesn't flare—it narrows at the base. Wonderfully elegant: the low flap collar; the level of buttons. At Hattie Carnegie; Thalhimers; Neiman-Marcus.

Small photograph, opposite: Narrow, and inches shorter—note this length—a coat of black tweed bound with black braid. Narrow as it is, it's a coat to slide right over a suit. By Ben Gershel, in Forstmann tweed, at Saks Fifth; Thalhimers; The Dayton Co. Angora snowflake beret, John Frederics.

Above, left: Narrow, and double-breasted—a reefer coat in one of the new barbered poodles, here, black, and very sleek, fleeced of its curls. Wears a narrowed price tag, too—specifically, \$100. By Lo Balbo, at Bonwit Teller; Hudson's; Sakowitz. Mustard velours hat, John Frederics.

Above, right: Narrow, and belted only at the front—a navy-blue cashmere coat. If the model held her arms out, you'd see a coat without a flicker of flare at the back; at the front, a leather belt threads through. For Ben Reig by Omar Kiam, in Forstmann cashmere. Bonwit Teller; Frost Bros.



Mrs. Sloane at Brookmeade Farm, Upperville, Virginia

MRS. ISABEL DODGE SLOANE

The only woman twice to lead the list
of winning race-horse owners in America.

BY PEGGY TALBOTT



Cavalcade, 1934



Greek Ship, 1950



Bold, 1951

To illustrate the life of Mrs. Isabel Dodge Sloane, owner of the great Brookmeade Stable, a handsome map of America's race tracks would help. She has held trophies in every winner's circle from Aqueduct to Hialeah, from Arlington to Detroit. At Churchill Downs she walked into the winner's circle in 1934 to see the Kentucky Derby horseshoe of red roses thrown over the shoulders of her great Cavalcade. At Pimlico she stood with High Quest and again with Bold as each wore the Preakness blanket of black-eyed Susans. She has seen her horses saddled under the old trees at Saratoga, in the paddocks of Garden State, Monmouth, Delaware Park, and Jamaica. At Belmont Park she sits in Box 28 where the chairs are covered with slick blue-and-white striped cushions to mark it for all but the colour-blind as the box of Brookmeade Stable.

"Racing and breeding horses is my hobby, my business, my pleasure, and almost my entire life." That is what the totalizer would come up with, given the elements of Mrs. Sloane's life. An admiring Virginia horseman once said of her, "She is the only woman I know with the mind of a businessman." The Thoroughbred Club of America, which for twenty years has annually selected for life membership one person "who has stood in the first ranks of racing and breeding," thus honoured her in 1951. (The only other woman chosen by the Club was the late Mrs. Payne Whitney.) At the Club's dinner for Mrs. Sloane, sports columnist Joe Palmer said, "Between Cavalcade and the later successful years, there were some less productive seasons, and the nicest thing I can find to say about Mrs. Sloane is that you



NORMAN PARKINSON

Galloping a two-year-old on the farm's track

couldn't tell the difference. She has won and lost, and done both gracefully . . . taken defeat with dignity, and victory with good humour."

That good humour showed especially in the now famous case of Market Wise. Brookmeade Stable, thinking it had a cull in this colt, sold him for \$1,000 to a Long Island building contractor. For his new owner, the great stretch-running Market Wise won seventeen races, including the Wood Memorial, the Suburban Handicap, and the Jockey Club Gold Cup; broke two American track records, and twice defeated Whirlaway. Mrs. Sloane said later: "Every time Market Wise won, I told my trainer to go sit in a corner with Mrs. Phipps's trainer. *He* sold Seabiscuit." The Wheatley Stable sold Seabiscuit for \$7,500 to Charles S. Howard, who later won nearly half a million dollars with that consistent, tough little bay horse, one of the greatest money-winning racers during the 'forties.

"You can't miss Mrs. Sloane," one of her friends said. "She has a good look that catches your eye. Anybody would know she's somebody at the race track." Not tall, not short, she has pale grey hair, extraordinarily blue and beautiful eyes. She walks with a straight-to-the-goal attitude, talks abruptly, in a low-pitched forthright voice. As keyed up as any of her race horses, at times she chain-smokes violently, yanking semi-Turkish cigarettes from a gold case. Amused and penetrating, her eyes are a giveaway that scrambled in with all this nervous determination is a gay, bold sense of humour.

When she stands in the paddock, (*Continued on page 221*)

The Virginia house, like a small Mt. Vernon



Preston Burch, trainer for Brookmeade Stable



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Politics on wax, a new recording called "If I'm Elected—Our Presidents and Their Opponents"; it dips into our political stew as far back as 1892 (when politicians started going to recording studios to have their speeches immortalized), includes such memorabilia as William Jennings Bryan thundering his great Cross of Gold speech.

PEOPLE ARE TALKING ABOUT . . . The steamship *Flandre*, a new junior partner of the French Line's *Liberté*. . . . The revived argot, "She's a *cutter*," for a smash hit. . . . *The Kings of the Road*, by Ken W. Purdy, a pleasantly mad book about "classic cars" (Bugattis, Bentleys, Mercedes-Benzes, Cords, and Duesenbergs), with its well-documented nostalgia for the days when the automobile was "an instrument of sensuous pleasure." . . . The need for funds to help train nurses in the famed Sister Kenny therapy for polio victims.

PEOPLE ARE TALKING ABOUT . . . The increasing strength of J. Bigelow Clark, whose second novel, *The Long Run*, is intense, tough, and violent, a plot played out by gentle human beings. . . . An old Indian-summer delight, gin and ginger beer. . . . The new television word game, Super Ghost (Sundays at 7 P.M. over N.B.C.-T.V.), run by Bergen Evans. . . . Comment on a self-made man, "It just goes to show the result of cheap labour."

PEOPLE ARE TALKING ABOUT . . . The juke box hit, "Blue Tango." . . . A topical biography, *Adlai E. Stevenson of Illinois*, by Noel F. Busch, with excerpts from the Democratic candidate's veto messages to the Illinois legislature, both brilliant expositions of governmental philosophy and understanding of low-down politics.

PEOPLE ARE TALKING ABOUT . . . "Everest's terrible world of ice and rock," which triumphed again when the Swiss expedition of mountain climbers was forced back only about three hundred yards from this unconquerable summit. . . . *King Solomon's Ring*, an extraordinary book by Konrad Z. Lorenz, an infinitely patient and articulate naturalist: "It is seldom that I laugh at an animal, and when I do I usually find out afterwards that it was at myself, at the human being whom the animal has portrayed in a more or less pitiless caricature."

PEOPLE ARE TALKING ABOUT . . . Geriatrics and the pity that many old people are unable to adjust with the verve of the late Endicott Peabody, head of Groton School. After his retirement, Dr. Peabody was asked whether or not life had ended with his retirement. "Well," he answered, "they've asked me to teach a class next year, and I figure if I play my cards right I'll have my foot in the door."

MUSIC TO THE COPTS: EARLY CHRISTIAN MANUSCRIPT

This strange, brilliant, vellum page, one of six, is a manuscript of church music a good 1300 years old. Long the only known pages of their kind, these manuscripts have for fourteen years been the object of one of the most intensive joint research efforts ever made by Egyptologists and musicologists. Recently this research uncovered one more such page in the Cairo Museum. Then from Beirut came word of a bound vellum text with similar symbols. The pages stand now as an early Christian Egyptian description of Ptolemy's "harmony of the spheres." This poetic and durable philosophy of sound-making planets dates back long before Christ—at least to Pythagoras, and was already familiar when Shakespeare wrote "there's not the smallest orb which thou beholdest but in his motion like an angel sings."

What the bright circles on this page (14" x 15¾") mean no one absolutely knows. To Dr. Eric Werner of the Hebrew Union College, Cincinnati, and to Dr. Ludlow Bull of the Metropolitan Museum of Art in New York, the dots at the left of the page, seven plus five spheres, represent heavenly bodies and musically interpret the zodiac. The six words written on this page are in Coptic (a language diluted with Greek), once the common tongue of Egyptian Christians. The words at the top mean "spiritual music"; those below and to the left mean "sacred hymn-singer." Below these, a brief word states simply, "beginning," and one at the foot of the page reads "end."

This extraordinarily beautiful manuscript came to the United States in 1896 among the family relics of H. Aram Gulezian, who organized the long studies, then, early this year, sold the pages at auction at Parke-Bernet Galleries to a private collector for \$7,000.





Silver, pale pink, and roses need about as much explanation as candlelight at the dinner table. Here, this famous exchange of compliments appears as key to table settings planned for formal dinners. The crystal, linen, and glass turn on three points of decoration: the revival of a 19th century French rose, striped like watered silk; Heirloom Sterling in the rose-freighted silver pattern, "Stanton Hall"; and the prevalence of pink. Above: A rose at each place and the deep pinks of strawberries served with cœur à la crème and vin rosé. The cloth, French linen from Baccarat and Porthault, New York, laid over a pink cloth. The Arzberg porcelain plate, Saks Fifth. Right: Striped roses magnified by an antique crystal vase from Roslyn Rosier's Town & Country Antiques, New York. Baccarat goblets of glass so fine it bends, French crystal candelabra, and linen damask dinner cloth, all from Saks Fifth.



Left: "Stanton Hall" flatware, a pattern nicely balanced between detail and pure line. Strawberries in a cœur à la crème basket from the Bazar Français, New York. Pink and white antique glass cup from Roslyn Rosier's Town & Country Antiques. Bobbink & Atkins, East Rutherford, New Jersey, have the striped-rose plant, Rosa Mundi.



I LOVE YOU, PINK

BY OLIVER ST. JOHN GOGARTY

*An Irish doctor and wit takes time
to remember with heart the wild rose,
apple trees, sunrise, and
“the smiles and dimples of the pink and white.”*

There are about six or eight apple trees in a row that stand against a dark blue sea. There are few lovelier sights in this world than to see those trees blossoming, “on whose tops the pinks that grow are those that April wears,” to quote John Webster, though he wrote in another connection. The petals of the blossoms are pink and white in the sunlight with leaves that dissolve when seen against the sun. If you lie under an apple tree and look up at the sky, you will see no pink and white. And yet it is there.

The wild rose is pink. I bought a ruined castle because a wild rose bloomed against the outer battlement. The old grey stones enhanced the sight of the delicate and frail. Though they were of little or no value commercially, they were worth a lot to me because I have only to close my eyes to see that wild rose blossoming still. And that is more than money can buy.

In Switzerland the snowy mountains are pink in the dawn if the mists are not about. They may be pink when the sun is setting but, as darkness comes on in winter in St. Moritz, about two in the afternoon, the crests of the mountains are not to be seen from the valley. As for the dawn (I do not wish to give the impression that I have seen it myself), a guide has told me that the pink on the summits when the sun is rising is a sight to be remembered for a lifetime. I may have seen it from the train. I have forgotten whether it was dawn or evening when I saw the peaks all turning pink like the petals of the peony or the wild rose.

At one time long ago, pink and white stood for womankind. There is an old gloss by some clerical amanuensis who probably spent his life illuminating a psalter at the end of which he wrote the word, FINIT. On the side of the parchment he wrote where he hoped it would not be too apparent, “Finit it is; and finit to their pink and white.” A remark which showed that his eyes were not wholly taken up by his manuscript. Pink was a serious colour to this unknown admirer of women; and his regret, when he realized that for him their pink and white was no more, comes down through the ages with the sadness of farewell.

It is not death nowadays but life that is putting an end to the pink and white faces, for the brunettization (if the word may be excused) of the world is increasing with every birth. There was a time when the dominant race was fair. The expression “fair play” with all it implies meant to act as the fair race was in the habit of doing. If that be true, the power and the magnanimity of the race that was fair can be deduced. More brunettes are born now; the fair race is fading away. The dark-eyed races are more prolific and their absorption is not as noticeable as that of the pink and white people. Napoleon in sending a Frenchman to take over the throne of Sweden is held accountable for the brunettization of the court of Sweden from which it spread to the countryside. Brown-complexioned Swedes are not uncommon and Holland, Poland, England, and Ireland are ceasing to be fair. It has even become the fashion for ladies to treat their bodies with suntan or to take baths of artificial sunlight until they are coloured brown. The effect of this is to make the retina not only accept brunettes as normal but to regard pink and white faces as exotic and abnormal. What is to be done about it? Nothing. The very landscape is the cause; it is hard to fight against climate. It is not without significance that the climate of the United States produced a fourth race, the Red Man; and the influence of that climate is acting all the time. So it is not to be wondered at that the United States is filling up with brunet people and not with pink and white. (Continued on page 232)

ONE LOOK: TWO PRICE TAGS. What's the look? The Jane Derby look—simple, quietly feminine, yet manifestly smart. What are the prices? For the left-hand costume: a good deal. For the right-hand costume: a good deal less. How does this happen? This way: this designer, besides presenting her own collections (of a complicated designmanship that sends costs up), has also been ghost-writing the famously fashionable and inexpensive Handmacher collection for years. Which means? That many, many women can afford to be dressed by a top designer—some 700,000 are, in fact.



*Dress, jacket, and jewellery
(the gilt wire pins
designed by Marcel Boucher),
all from Henri Bendel.
Costume also at Hutzler's;
Frederick & Nelson; Neiman-Marcus.*

Facing page: From the Jane Derby collection, this news: a dress and cardigan, combining rough and smooth textures the newest way. Sweater-bound cardigan of fluffy camel's hair, lined with plaid wool. High-waisted dress of smooth grey wool flannel. Navy-blue wool jersey bodice. *This page:* Jane Derby designs for Handmacher (and good reasons why this Rodgers-Hammerstein team is such a solid success). A brown and beige British tweed suit, carefully detailed, small-shouldered, narrow; \$70. A short topcoat thought out particularly for covering suits; of camel's hair, \$65.

RUTLEDGE



Suit and topcoat
at Lord & Taylor;
The Blum Store; Himelhoch's;
J. W. Robinson.
Hat, John Frederics.
Ronay bag at Lord & Taylor.

VELVET—NEWS WHEN IT'S NARROW

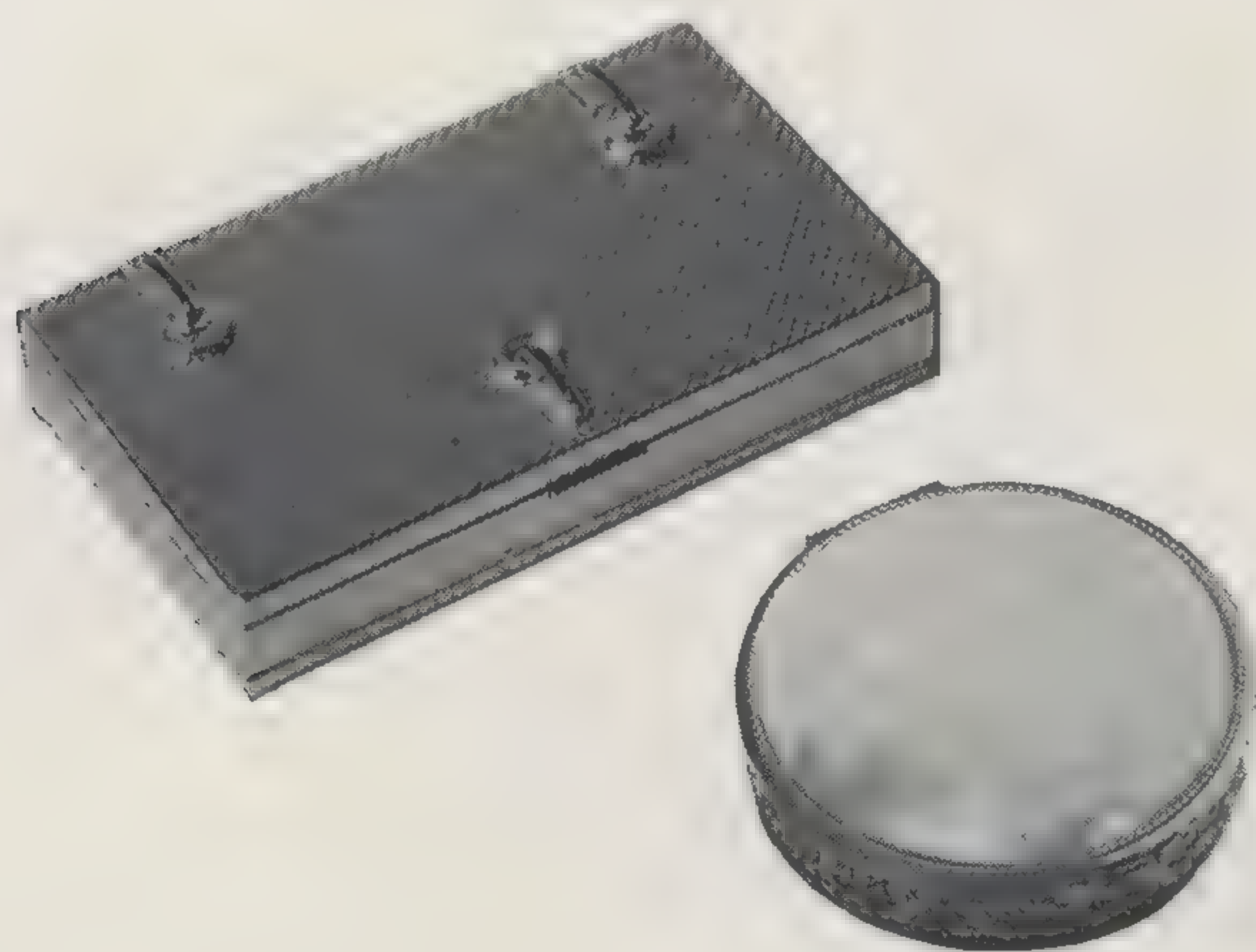
"More velvet, with more polish," we said in our August 1 issue. Today, with winter only a fortnight—or a fifth-night—off, we say it again. Velvet is back in our lives. And the polish—built right into the line, smooth and narrow all the way.

Opposite, right: A dress that's frankly glamorous—black velvet paired with black mat jersey (both of them newsmakers) for after five. It has the closely moulded bodice that makes a narrow line even narrower. By Harvey Berin, about \$80. From Bonwit Teller; Strawbridge & Clothier; Hudson's; I. Magnin.

Opposite, left: Black velvet, starched white piqué, and a narrow string tie of grosgrain. The dress, a cover-up and narrow, for practically any late-day occasion. By Harvey Berin, \$70. From Bergdorf Goodman; Strawbridge & Clothier; Hudson's; I. Magnin. With velvet, a pale hat: white cuffed pillbox, by Sally Victor.

Right: Beige velvet, with a slightly ribbed texture, for a dress that might very well appear first at lunch, go on to cocktails. The dress, straight as a bean pole, *off*; on, it follows your shape like a shadow. The collar, an over-size turtle neck, buttons in back. By Adele Simpson, \$110. Bergdorf Goodman; Harzfeld's. Again, the pale hat: apricot Angora, brimless. By Mr. John.

Below: Two ways to meet a constant need: one, a small round powder box with a mother-of-pearl top, the rest upholstered in brass mesh. \$10. Another—jewelled carry-all, with room for everything. \$30 plus tax. By Evans, Saks Fifth; Neiman-Marcus.



HORST



CRÊPE DRESSES IN A NEW DIMENSION

The news is: crêpe is stitched; crêpe is tucked; crêpe is ribbed—all to give new depth of surface, a new sense of body.

1. Black crêpe, tucked in two directions. Horizontal tucks around the middy bodice—except where they stop to form a pattern of spaced diamonds; vertical tucks on the skirt. A dress to be worn in the afternoon—perhaps with a big black fox muff. Of Burlington rayon, \$125, at Milgrim. Muff, Revillon Frères.



1



2

PRIGENT

2. The new flying panels, guaranteed to float on a gesture; attached (at one end) to the draped cowl neckline of a black crêpe sheath. The crêpe itself, slightly ribbed; three-dimensional. Nice idea for dinner and dancing. By Maurice Rentner, of Celanese acetate and Avisco rayon, \$175, at Bonwit Teller; Famous-Barr; Thalhimers.

3. Stitched tucking from shoulder to hem gives new surface—and new body—to this black crêpe little-dinner dress. The neckline, wide and heart-shaped, is outlined with double bands

of black velvet. By Mollie Parnis, in Bloomsburg crêpe of acetate and Enka rayon, about \$90, at Lord & Taylor; Hutzler's; Neiman-Marcus.

4. The cardigan. The suit-dress. The three-dimensional crêpe. All the news of this two-piece black crêpe dress with a tucked slim skirt, an all-day simplicity. By Anna Miller of Celanese acetate and Enka rayon, \$155, at Lord & Taylor.

Note about the shoes on these pages:

1. The right thought for afternoon—black suède opera pumps with a peak in front. By Johansen, \$15, at Stern's.

2. Scissored black suède opera pumps with sling backs. By Palizzio, about \$20. Wanamaker's, Phila.; L. S. Ayres.

3. After five—bare black kidskin sandals by Troylings, \$14, at Macy's.



**PLEATED TO
NARROWNESS:
THE NEW
UNDERCOAT DRESS**

There's always one, every year. Some one dress that turns out to be the dress you reach for most often.

Has to be current, but that's not all. Has to be reasonably simple; *has* to be made of a fabric with a good behaviour pattern.

This year, we've interviewed two candidates before the season's begun.

Opposite page: A candidate, because, very simply, this is a dress to look well in, a dress with new narrowness, a non-temperamental fabric. In a combination of Orlon and wool called "Lorette" by Milliken (the mixture promises, for one thing, that pleats will stay forever).

The black, a pat of black velvet. Dress by David Crystal, about \$50.

Black fox muff by Christian Dior—New York;

earrings and necklace by Bergère; bracelet by Mosell.

All, at Lord & Taylor. Dress, also at

Wanamaker's, Phila.; Woolf Bros.; I. Magnin;

and at the shops listed on page 227 of this issue.

Below: A jersey candidate, chosen for its new sweater shape; its colour, red (for all practical purposes, a wear-with-all colour; with grey, brown, camel's hair, black).

Under the necklace, you see the neckline

the dress was born with—high, round, collarless, and bound,

like the sleeves, with red satin. The skirt, string-pleated

all around. Dress by David Crystal,

in Heller wool jersey. \$40. Saks Fifth; Youngkers.







SCOTCH TWEEDS AND PARIS LABELS



Some word associations here. Tweeds? Scotland. Designers? Paris. Well-dressed women who like both? America. All three associations are brought together here, by Peck & Peck, who had these two suits and this one coat designed in Paris—from new tweeds rounded up in Scotland. After photographing, they flew the originals home via B.O.A.C.; now have line-by-line copies ready for the woman who knows a good tweed—and a good fashion—when she sees one.

Opposite page: The tweed is green bouclé—a wonderful *new* green softened with grey. The coat is a redingote, cut straight in front, with deep back pleats held by a martingale. It has the look of candid simplicity we like—and, it can be worn for city or country. The coat was designed by Hermès; the tweed is by Cobb & Jenkins. \$115, at Peck & Peck.

Above: Oxford grey tweed, plain for the narrow skirt, checked with white for the jacket of this suit by Manguin. The plain tweed binds the front of the jacket; turns up at the hips to make slash pockets. Tweed by Gardiner of Selkirk. \$60; at Peck & Peck.

Right: The sort of easy suit that's wanted for college or in the country. The skirt is grey, brown, and black plaid tweed; the long cardigan jacket is Oxford grey flannel. By Madeleine de Rauch; the fabrics by Thorburn of Peebles. \$80; Peck & Peck.



THE ART OF ACCEPTING

BY RUSSELL LYNES

The dry-point author of *Highbrow, Lowbrow, Middlebrow*, that vivisection of American taste, Russell Lynes has also written two books, one called *Snobs*, the other *Guests: or How to Survive Hospitality*. He is working on a third, probably to be called *The Taste Makers*.

If you will look in any book of quotations (I have just looked in three), you will find page after page of solemn or witty aphorisms on the art of giving. The only advice you will find on receiving (except that it is less blessed than giving) is that you must beware of the Greeks when they come bearing gifts. Other than the observation that a piece of strategy such as the Trojan horse can give a nation a bad name that lasts for centuries, there is little meaning for us in Virgil's aphorism. You will look in vain in the books of quotations for any counsel about how to accept a compliment, or a bunch of flowers, or an invitation for a week end. You will not even find any advice about how to accept an insult. The art of accepting appears to be an art without a literature.

That is, without a formal literature. For the journeyman accepter on his daily rounds, the basic forms of acceptance have been written down in books of etiquette, but I think we scarcely need to concern ourselves here with anything so elementary as routine social amenities. I should like, rather, to come to the rescue of the com-

plers of future books of quotations, and provide them (and you) with a few aphorisms of my own about how the subtle practitioner of the art of accepting can move from social indebtedness to social indebtedness and leave behind him a trail of grateful and satisfied givers.

First let me define in a general way the art of accepting as I see it. If you can not accept my first aphorism, you need go no further. The guiding principle of what I have to say is this: *The art of acceptance is the art of making someone who has done you a small favour wish that he might have done you a greater one.*

This may, at first glance, seem to be a very materialistic approach to anything so gentle as one of the arts of human relations. I certainly do not mean it to be. It is merely realistic, for it is an inescapable truth that a person who pays a compliment always hopes to be warmed by the light of pleasure in the eyes of the person who receives it. There is also some truth in an ancient observation (I could not find it in the books of quotations) that you make more friends by letting other people

do you favours than by doing favours for others. It is not unnatural for anyone to prefer to have someone in his debt to being in debt himself.

But let us proceed from such generalities to more specific aspects of the art of accepting, and let us start with the most primitive level as it is practised by very small children. Art, that is self-conscious art, operates very little at this level, but what art there is has a primitive clarity that not only has a special charm of its own but elements that one also finds at the most sophisticated levels.

Let me illustrate what I mean with an example from my own experience. When my son was about three, a friend who was visiting us in the country for the week end went to a nearby town on Saturday morning and returned with a small, neatly wrapped package which he presented to the little boy, cautioning him to remove the wrappings without upsetting it. With some help from me, my son took off the paper and discovered a little carton which contained a goldfish. He uttered the most piercing squeal of pure pleasure I have ever heard. But this was

not all he did to show his gratitude. The minute our backs were turned, he plunged his little hand into the box, grabbed the fish and tried to cuddle it. The fish had no choice but to capitulate and die.

I consider this an almost perfect example of primitive acceptance, and it leads me directly to another aphorism. It is this: *A truly appreciative child will break, lose, spoil, or fondle to death any really successful gift within a matter of minutes.*

I know of some adults to whom this generality also applies, but, as this is a discussion of art and not neurosis, let us move on to adult problems that are adult. Some of these problems closely parallel that which I have mentioned, for there are many gifts which require that they be consumed or otherwise disposed of as soon as possible. Take, for instance, the guest who arrives for the week end with an especially good or an especially bad bottle of wine. Even if you are a hostess who prides herself on a distinguished wine cellar, it behooves you to serve the wine at the next suitable meal. If it is bad, you have, at least, the satisfaction of seeing your guest take his own medicine, but good or bad you must convince your friend that there is no occasion on which it is more important to drink it than when he is your guest. Just remember that to the artful accepter, *a bad wine needs no beating about the bush.*

Sometimes gifts that are apparently imperishable can be deceptive. My wife once received a present of some very diaphanous monogrammed silk underwear from a friend who had brought it to her from Paris. It was so very fragile, so exquisitely pleated, that she put it away in tissue paper to save for a very special occasion. Several years later she came on it in the back of a bureau drawer and decided, bless her, that she might as well put it to use. As she took it from its wrapping, it fell apart in ribbons in her hands. Where it had been pleated, the silk had broken. "I guess," she said, "that for a present there is no time like the present."

Any investigation of the art of accepting quickly leads away from the relatively simple matter of accepting presents into more subtle, if not more agreeable, questions of how to receive gracefully any number of other things that life thrusts upon one. It immediately becomes apparent that there are two quite distinct kinds of accepting that require quite different attitudes and manners of behaviour on the part of the receiver. The first is the *active* kind such as that which we have been discussing—the acceptance of presents, compliments, in-

vitations, and propositions. The other is the *passive* kind which requires more than an agile tongue and a quick smile; it requires patience and fortitude. I refer to the accepting of "life as it is," and "the facts as they are."

But before we undertake to explore the art of passive acceptance, I should like to dwell for a few moments more on the active aspects, and to suggest some further rules which you might wish to observe.

Consider the problem of flattery, for example. Flattery is intended to please, of course, but not just to give pleasure for its own sake. Behind it there is usually some ulterior, if not necessarily dastardly, motive. It is sometimes used to extract favours from people, sometimes it is used merely for the purpose of turning people's heads and so inviting them to make fools of themselves. There are some susceptible men and women who never learn to distinguish between a compliment and flattery, and they go all soft in the middle with pleasure over what may be an outrageous appeal to their vanity. There are several ways of receiving flattery and they depend on whether you want it or not, which, in turn, depends on whether you like the person who is giving it or not. If you like it, then pay for it in kind... with flattery. If you don't like it, dismiss it with the laughter it deserves.

This leads me to still another aphorism. It is this: *Never accept flattery as though it were a compliment, and never treat a compliment as though it were merely flattery.*

The art of accepting an insult is something quite else, and since an insult is more likely than not to upset the adrenal glands, and the adrenal glands often make people make fools of themselves, and since I do not pretend to be a glandular specialist, I wish to treat the insult very lightly (a good thing to do with insults anyway). Children customarily retort to any insult with "You're another." There is currently in use among teen-agers in New York a phrase which is intended to ram an insult down the insulter's throat; I like it because it has the pure ring of the local dialect. It is, "I take that from whence it comes."

No two insults call for quite the same treatment, but I offer you this as a generality: *The only graceful way to accept an insult is to ignore it; if you can't ignore it, top it; if you can't top it, laugh at it; if you can't laugh at it, it's probably deserved.*

Let us turn now to passive acceptance. It is, as I have said, the acceptance of such

inevitable as your age, your physical and intellectual limitations, and your husband's income. None of these are proper subjects of conversation; they are all in the realm of grin-and-bear-it, and the less you inflict them on other people the more artful you are as an accepter and the more palatable you are to your friends. If you can not avoid talking about them, *it is always well to accept your own shortcomings with candour but to regard those of your friends with polite incredulity.*

Passive acceptance is, however, unbecoming in the young, who should always be at war with their limitations, always trying to extend their horizons, always determined to scramble to the topmost branches of the trees. It is not in the least unbecoming in those who have grown up and who have recognized, identified, and made peace with their limitations and their capabilities. To ease your tension over those circumstances you can not avoid, I offer you this triple bromide: *Always accept defeat as though it were defeat and success as though it were success, but never take either for granted; neither is permanent.* I have never understood why it is that people are naturally more tolerant of those who accept defeat badly than of those whose success goes to their head. It is the successful who are likely to die young and despairing; the defeated have some place to go.

Curiously enough, the very same people who are artful about accepting their limitations and their successes are more likely than not to be the very ones who are artful about accepting gifts, and compliments, and other forms of pleasantness and good will. This is, I think, because personal dignity and sincerity are not merely qualities that one can trot out to meet an occasion but are either fundamental to a person's being or not of it at all.

I have now completed my efforts to provide the literatureless art of accepting with a brief literature. It occurs to me (as it should have occurred to me in the first place) that the probable reason why accepting is unsung as an art, is that no one has as yet devised a more artful formula for accepting any gesture of generosity or thoughtfulness than the simple phrase "Thank you." There are pleasant embellishments that can be used with it. There are certainly a thousand tones of voice in which to say it. But if the art of accepting is, as I have suggested, the art of gratifying those who would be generous to you, "Thank you" has no peer.

Thank you.

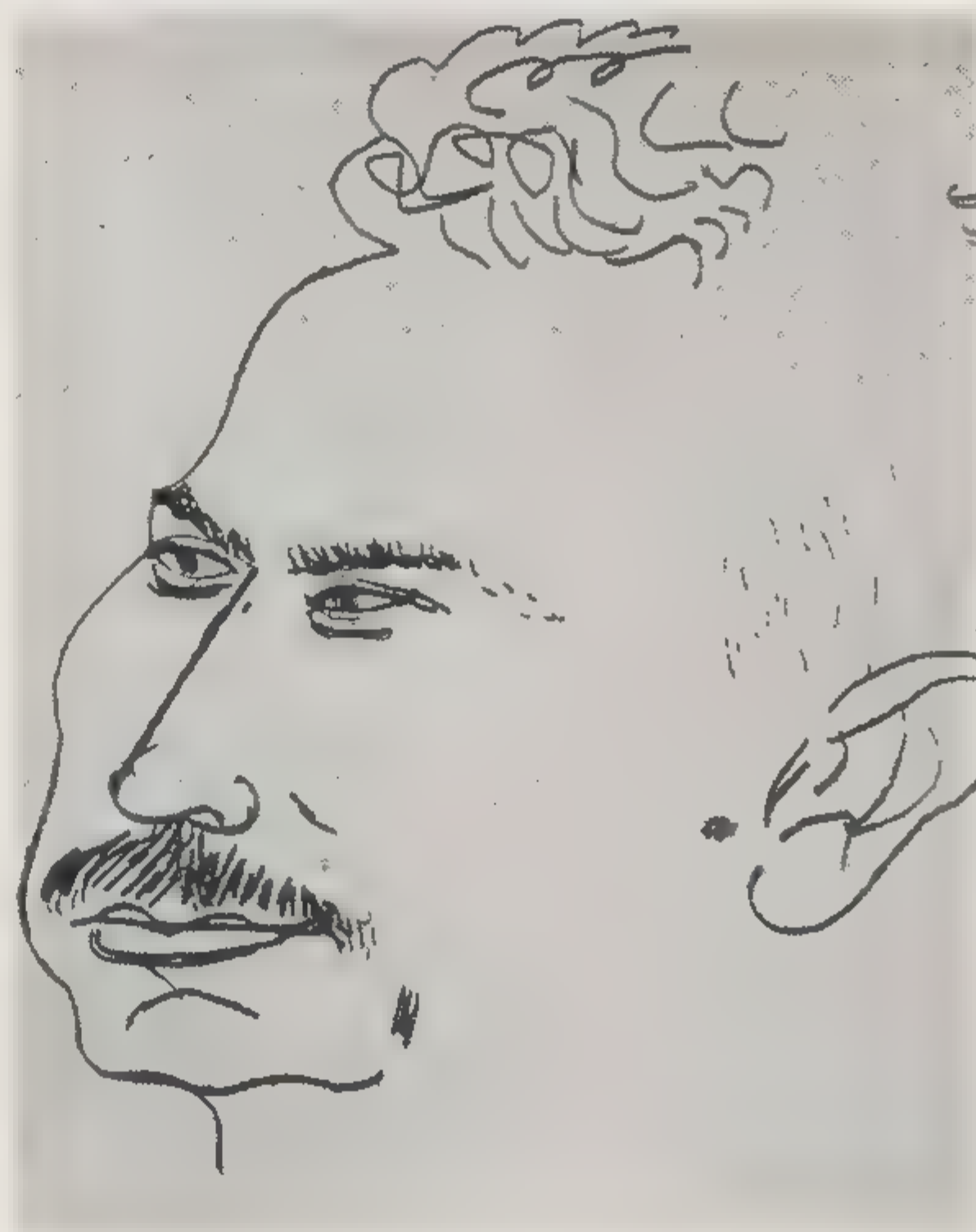


MARGARET SULLAVAN will star in Terence Rattigan's new drama, *The Deep Blue Sea*, a London hit which opens in New York in November. In it she plays the part of a married woman, mad with love for a charming, feckless young test pilot. (Peggy Ashcroft, one of England's finest actresses, stars in the London production.) The play, which has the mounting suspense of a thriller without ever becoming melodramatic in its pervasive intensity, is keyed to a theme of pity rather than tragedy. Although Margaret Sullavan's voice, with its rich-as-butter-milk throatiness, is her trade-mark, in *The Deep Blue Sea* her silences undoubtedly will rise to dramatic peaks, particularly in the scene in which, methodically and almost soundlessly, she inserts the proper number of coins into the gas meter to insure a sufficiently lethal flow.

GOSSIPY MEMO: ADVANCE NOTICE



"THE TRIAL OF MR. PICKWICK," opening late in September, is a bouncy, affectionate comedy based on Dickens' *Pickwick Papers*, with its higgledy-piggledy of incidents. Of its 98 fruity characters, 25 appear in the play, including Winkle, Sam Weller, and Mr. Jingle (left, in Barnard's drawing). A hit in London earlier this year, it was written by an American, Stanley Young of the publishing firm of Farrar, Straus & Young, and husband of the novelist, Nancy Wilson Ross. He has preserved such scenes as the garden party, and the trial, with its famous boff: "Justice, sir? Don't speak of it here, sir—we're in court!"



JOHN STEINBECK, left. In his new novel, *East of Eden*, he writes of pioneers, whores, monsters, and rural philosophers. A mature, engrossing story set in California's Salinas Valley between the end of the Civil War and 1918, this is probably Steinbeck's most important book in the twelve years since *The Grapes of Wrath*. Reflected through the coarse, violent, but often tender passages, is the kernel of Steinbeck's preoccupation: "In uncertainty I am certain that underneath their topmost layers of frailty men want to be good and want to be loved. Indeed, most of their vices are attempted short cuts to love."

PORTER

THE INGRES EXHIBITION, a superb collection of Ingres's paintings and drawings valued at almost \$1,000,000, will open at Knoedler's in November, then go to Detroit, Cincinnati, Cleveland, San Francisco. None of the canvases has ever been shown outside of France before; most come from the Museum at Montauban, Ingres's birthplace, to which on his death in 1867, he left many of his paintings as well as an immense collection of over 4,000 drawings. (For almost sixty years, the Museum, lacking funds even to classify the drawings, had to show them unframed, unprotected from sun and dampness.) Right, an Ingres painting from the Louvre, "Mademoiselle Rivière."

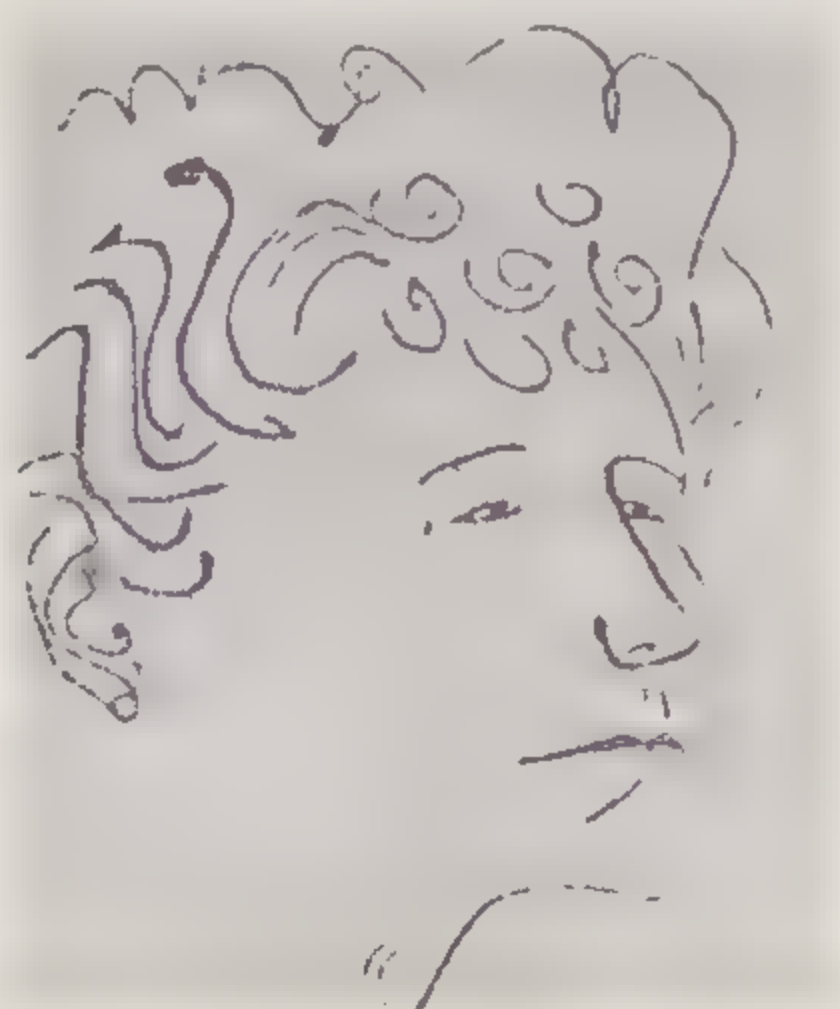
NI GUSTI RAKA, left, nine years old by our calendar, fourteen by Balinese, is the star of the Dancers of Bali company which will be seen in this country for the first time this month. (After a four-week engagement in New York, they will tour for twelve weeks.) Only once before, at the 1931 Paris Exposition, have Balinese dancers performed off their island, bringing the blazing golds, greens, and purples of their costumes, the "rushing, shimmering music of the Balinese gamelan" orchestra, their swift, brilliant dancing to the public. This troupe of sixteen dancers and six wildly masked "atmosphere actors" will perform to their gamelan of twenty-three musicians with gongs and chimes, drums and cymbals. Included in their repertoire are nine classic Indonesian dances, concentrated mostly on the good-versus-evil theme.





JEAN-LOUIS BARRAULT, *above*, France's most brilliantly inventive actor-director-producer, and his wife and co-star, Madeleine Renaud, bring their repertory company from the Théâtre Marigny in Paris to play in Boston and New York this autumn. A small, sharp man who walks erect as a fighting cock on his spurs, he has a haunted face and a tremendous wellspring of talent. Barrault's acting genius encompasses the comic as well as the dramatic. In *Le Procès*, a play based on the Kafka novel, adapted by André Gide and Barrault, his intensity builds in layers enveloping the audience; his hilarity in *Occupe-toi d'Amélie* is irrepressible.

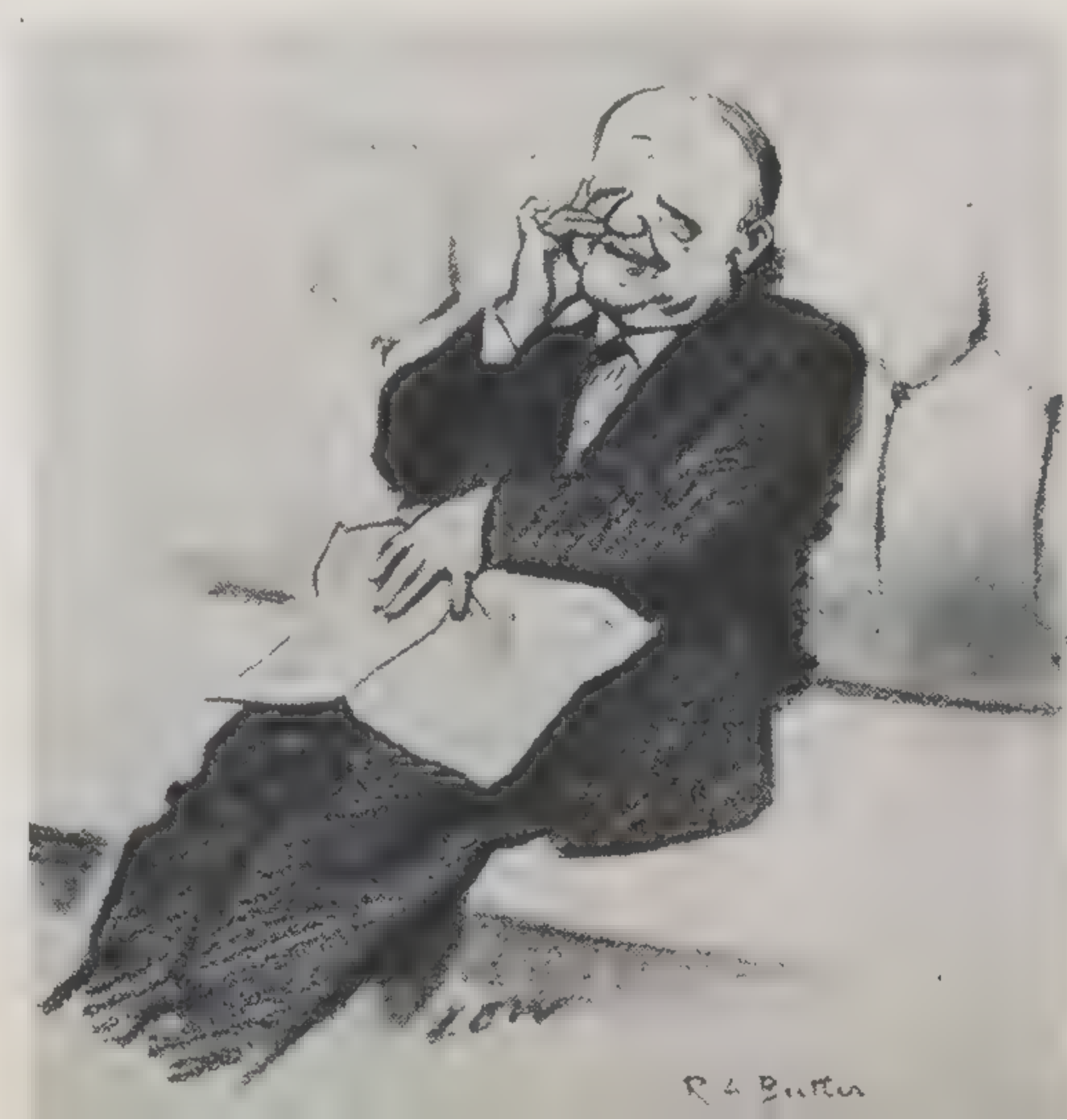
LEONTYNE PRICE, *left*, a lyrical young Negro soprano, stars in the latest revival of George Gershwin's brilliant folk opera, *Porgy and Bess*. As Bess, she sings with sweetness, fire, and strength in an extraordinary company which will be heard in Berlin, Vienna, London (touring on a non-profit basis) before opening in New York.



EDNA FERBER, *above*. Her new novel about Texas, *Giant*, with its background of mesquite and money-mad towns, is peopled with some pretty thinly disguised characters, particularly a famous rancher and a tempestuous oil man. Absorbing, violent, and explicit, it captures the power struggle between the oil-rich of the past twenty years and their proud but somewhat frightened predecessors who made their pile in land, cotton, and cattle. The book, out late this month, will probably bring bellows of wrath and denial from Texans.

"SPANISH PAINTING," a great two-volume history published by Skira, documents the surge of Spanish art, from the 11th century to Picasso, with magnificent colour plates. The first volume, *From the Catalan Frescoes to El Greco*, appeared last spring; the second, *From Velasquez to Picasso*, is due in October. The book's preface says, "Spanish art is . . . an art of exceptionally strong personalities and emotional experiences of extreme intensity." Above, an 11th-century fresco, "Allegory of the Crusades," with its Romanesque roosters startlingly like a Picasso, circa 1920.

"LOW'S COMPANY," an amusing book of fifty caricatures of "great and near-great" Britishers, is illustrated with a soft pencil and a sharp tongue by London's *Daily Herald* cartoonist, David Low, and spiked by the appropriate verses of Helen Spalding and L. A. G. Strong. Of the much discussed R. A. Butler, Chancellor of the Exchequer, *below*, drawn with "crooked finger and beaming regard, embodying nurse and babe in one," they write: "Meanwhile to varied fields he turns his mind, And Enterprises of a Private kind: As one of Courtaulds' Firm and Familee He's even taken silk, though no K.C. His views, while scarcely hearty, are not hoary, Though once he said—but that's another Tory."



KATHARINE HEPBURN, in Shaw's play, *The Millionairess*, knocked London theatre audiences, critics, and Shaw fans for a complete and delighted loop this summer. "Under the impact of her terrific attack," a critic wrote, "one feels as excited as the man who went over Niagara in a barrel . . . and as battered as a West End manager struck by an idea." Next month, the Theatre Guild hopes to bring the battering Miss Hepburn in *The Millionairess* to Broadway. Rampaging around the stage as a beautiful bossy "life force," in Balmain costumes, firmly voicing Shavian witticisms and musings, she shatters the hopes of her admirers as a tornado flattens all in its path. Only once in the play does the tempo skid to a gentle pace. Miss Hepburn makes the most of that moment when she tenderly speaks in her granulated voice of the ingredients of a happy marriage.



ANGUS MCBEAN



PORTER

JOHN VAN DRUTEN, left, is the author of *I've Got Sixpence*, which opens in November, a serious play about the economic, emotional, and spiritual problems of a young writer and a pretty secretary. British-born, Van Druten, besides being a well-rounded man of the theatre, has a solid legal background; he qualified as a solicitor, taught legal history in Wales where he found time to write *Young Woodley*, a play which was an immediate success. That was twenty-seven years ago. Now the musical, *The King and I*, which he directed, is still running in New York; *I Am a Camera*, which he wrote as well as directed, is on tour in the U.S., Italy, Germany, and Finland; *Bell, Book, and Candle*, which he wrote and directed, has road companies playing in America, Germany, and Australia.

THE NEW YORK CITY BALLET, below, after a five-month tour of Europe, returns to the City Center in November, including in its brilliant and diversified repertoire, George Balanchine's version, new last year, of "Swan Lake." Balanchine waved a wand over the great classic, transformed the essence of its four acts into one act of poetic ballet. The star of his imaginative masterpiece is the *corps de ballet*, trained in Balanchine's own classic style. Against Cecil Beaton's set, fanciful, Germanic, of black-and-white lakes and mountains, the twenty-four swan maidens move in endless patterns of fluid, shifting loveliness, a flutter of white wings in rippling, unbroken circles.

ERNST HAAS



PORTER

SYLVIA SIDNEY, below, stars in *The Gypsies Wore High Hats*, a comedy which opens next month, written by Joseph Kramm, the author of the 1952 Pulitzer Prize-winning drama, *The Shrike*. In this earthy, good-humoured play, set in the Yorkville area of New York in the early 1900's, Miss Sidney takes the part of an infinitely understanding woman married to an itinerant jewellery salesman of enormous charm and irresponsibility. With her dark hair, her small, sexy, kitten's face, Sylvia Sidney returns to Broadway after a thirteen-year absence.

"FORZA DEL DESTINO," by Verdi, with new settings and costumes by Eugene Berman, opens the opera season at the Metropolitan on November 10. Solidly architectural, Berman's sets—a baroque pinky-red palace, a military camp, a monastery with clear blue sky showing through arches—give a feeling of limitless, soaring space. Berman has a fantastic gift for suggesting more than is actually represented, for using a small amount of detail with utmost effect. Among the costumes for *Forza*, his favourites are the beggars' (see right). He dislikes dressing the principals, as they have absolute veto power over their own costumes, always want "something like that lovely thing I wore when we did this opera in Vienna." For all his designs, Berman absorbs and digests masses of material, presents the essence.



MCKENNA



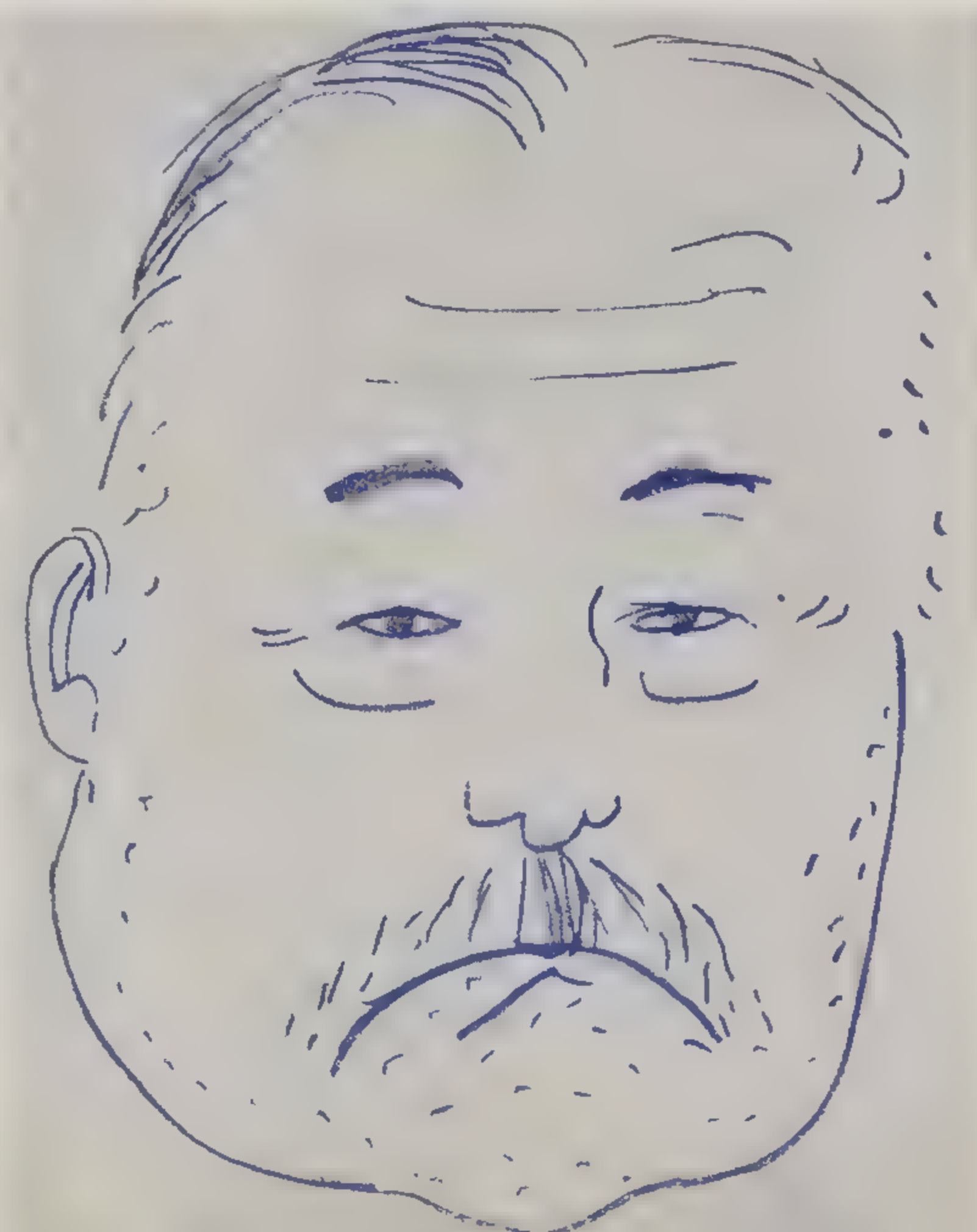
KATHLEEN RAINE, left, is an elusive and controversial English writer. To some of England's most competent poetry critics she has no betters and few peers among living English women poets. A small person, unobtrusive, delicate, but sturdy, she grew up and still feels rooted in the northern landscape of Northumberland and Scotland. At Cambridge she studied natural science, which directly influenced her verse, and wrote for William Empson's magazine, *Experiment*. Her poetic apron strings lead back to Yeats rather than T. S. Eliot. She came this year to the United States on a speaking tour, recently won a research grant to study William Blake. Like Blake, Miss Raine can see the world and her own identity in a grain of sand. The most recent of her three books, *The Pythoness*, will be published here this September. From it comes this excerpt from the poem, "Absolution":

"Sometimes by angels of the mind
The absolving words are said,
Sometimes the heart is touched with mercy in a dream."

ERNEST HEMINGWAY, below, right. His new book, *The Old Man and the Sea*, is very short (it should be read at one sitting), and is a masterpiece. It is the story of an old professional fisherman, down on his luck, and his solitary three-day battle far out at sea with a gigantic marlin, "in all his greatness and his glory." In this struggle both are destroyed; but both are victorious. The book is impossible to classify, impossible to relate to anything else, except some passages in Homer, or the finest work of Ernest Hemingway. No one else could have written this: "He had sailed for two hours . . . trying to rest and to be strong, when he saw the first of the two sharks. 'Ay,' he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood."



"LIMELIGHT," left, Charlie Chaplin's eighty-first movie in thirty-odd years, may be the greatest one-man tour de force since the spreading activities of Alexander the Great. Chaplin is the star, the author, director, producer, dialogue-writer, choreographer, and film-cutter of *Limelight*. He wrote the musical score, which includes a violin concerto, designed his own costumes and make-up. He also discovered a new star for the film, the young English dancer, Claire Bloom. In his story of dedicated music-hall performers, Chaplin plays with a brilliant mix of poignancy and slapstick, a once-famous comedian, now dissipated and down-at-the-heels, who for one wonderful evening, becomes again Calvero, the wide-grinning clown, a mad violinist, an animal trainer, and the cane-twirling, straw-hatted tramp singing, "It's luv, luv, luv, luv." A driving, tempestuous dynamo, sixty-three-year-old Chaplin, despite a week's illness which interrupted shooting, finished *Limelight* in a record fifty days.



PORTER

**VOGUE PATTERNS—
THE DIRECT LINE
TO THE NARROW LINE**

We just happened to have it here in our pocket in a Vogue Pattern envelope: the newest dress there is, the narrow one. In fact, we've two. Each has a sheaf of pleats at the back (to add ease—not calories); each has a fresh fabric plan: grey wool and white linen. All that's the fashion side. Now for the sewing side. To make either dress, you spend less than three yards of wool—and a less-than-monumental effort (no more than thirteen pieces are involved).

VOGUE PATTERN 7797

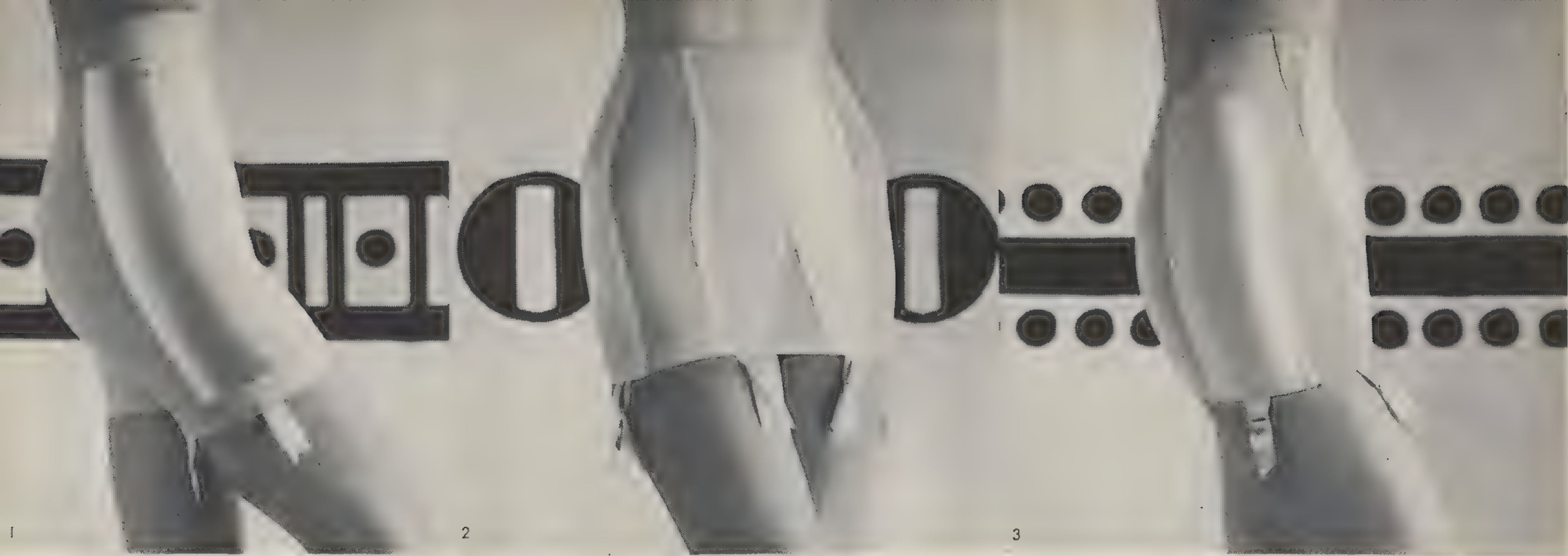


Pattern No. 7797: Narrowing: the surplice bodice, a waistline tight to the rib cage, and, from that point, deep knife-edged pleats at the back. Made up here in grey Cer y tweed with—white linen.
Pattern No. S-4352: Pleats again, falling straight from a yoke-back, accentuate the vertical—the narrow. In front, a stand-away gilet of white linen—high flattery with grey flannel. This, Juilliard flannel. Hats, by John Frederics. (Back views, sizes, yardages, page 232.)

VOGUE PATTERN S-4352



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 PRIGENT
 AT PAGEANT WALLPAPERS

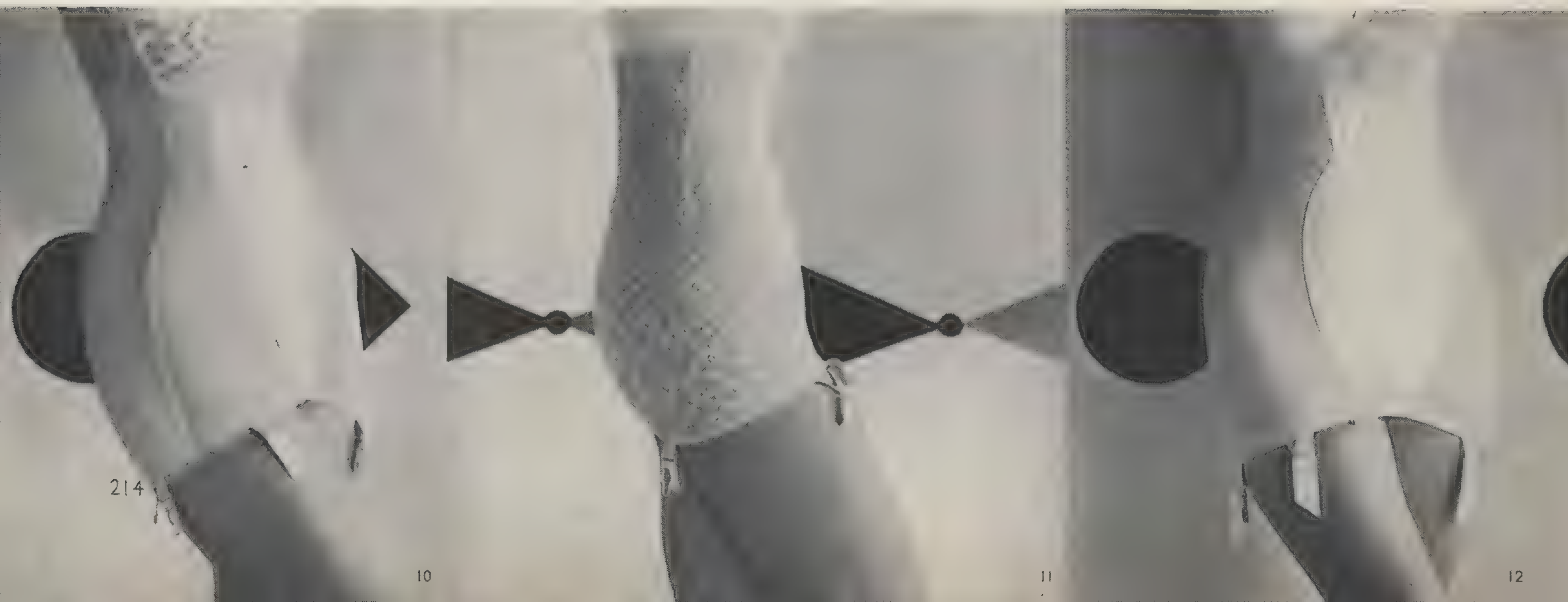


The whole emphasis: longer, smoother hips

Hip-control in the all-in-one



Hip-control and the built-up girdle





CONCENTRATED HIP-CONTROL— NEW CORSET PROJECT

1. Persuading the hips to smooth out, look longer—a pantie girdle to just above the waist, with a stay-up device at the top. Made by Warner, about \$17. From Saks Fifth Ave.
2. Hips re-shaped, flattened. Girdle just to the waist. By Sarazin of Connecticut. \$25. Lord & Taylor.
3. Completely silk—and elasticized. Altogether, a nice balance of power. By Character, \$35. Lord & Taylor.
4. Doubly firm girdle: double reinforcement over hips. (Add a long bra.) By Warner. About \$28. Saks Fifth.
5. Silk power net pull-on girdle with satin and Lastex panels. By Olga of California. About \$19. At Best's.

6. Girdle with double reinforcement at hips; bends and shapes to the figure. By Jantzen, \$11. Saks 34th.
7. For the woman whose adjustment to the new narrow line means diet as well as girdle: an all-in-one called a "titanized corselette"—it's that firm. By Rite-Form, \$25. Lord & Taylor.
8. A beautiful black sheath—made of power net with a nylon lace brassière. By Flexees, \$23. Bloomingdale's.
9. New figure; for all of that, an all-in-one so silky it folds up like a scarf. By Character, about \$40. Altman.
10. Not an all-in-one—but a girdle that adds up to one, when met by a brassière. Front panel: nylon voile.

By Lily of France, about \$19. Altman.
11. High-waisted girdle of nylon and Lastex—sides, lightly boned. By Munsingwear, about \$13. Best's.
12. In charge of hips *and* waist: embroidered nylon marquisette; nylon leno. By Nemo, \$15. From Altman.
13. See this side view? Emphatic about flat hips. 1952 view held by Formfit. About \$17. From Gimbel's.
14. Double everything—double control in waist, side, and front panels. By Gossard, about \$23. Saks 34th.
15. Height: four inches above the waist; every inch smoothing at each side, firm hip band. By Perma-lift, about \$13. From Bloomingdale's.

RUTLEDGE



VOGUE'S YOUNG **N I L** LIONAIRE LIKES:
THE CHESTERFIELD COAT





FRANCES MCLAUGHLIN

The Chesterfield, verbatim

The Young Nillionaire? She's the girl whose taste is unlimited, whose fortune is practically nil. This year, she's the girl in the Chesterfield coat—a fashion so good-looking she's not letting it out of her sight. Here, two versions, two choices: one cut narrow, by principle; one slightly flared, with a flash of white kidskin for a collar. (There'll be more white kidskin in the Young Nillionaire's plans—see the next page for details.) *Facing page:* The exact cut-out, buttoned-in smartness of a man's Chesterfield—in a woman's Chesterfield. Very feminine, with its little velvet collar; easy narrowed line; its colour—a softened blue-black. Of Melton cloth, by Lassie Maid, \$50. Altman; Marshall Field; Hudson's; The Dayton Co. *This page:* The new king-size Chesterfield, longer, slimmer—this time, with a slight flare to the back. The ace in the deck—a tiny collar made of glove-white kidskin. The fit is from the shoulders and the set-in sleeves—result: a coat to go over anything from the widest to the narrowest dress you own. Designed by Anne Fogarty, in Milliken wool, about \$95. Vogue's Young Nillionaire adds a sideswept velvet cloche, by Suzy, \$11. Bags on these two pages by Ronay. All, Lord & Taylor. Coat also at Hutzler's; Wanamaker's, Phila.

**The Chesterfield
and change—
a white kidskin collar**

NEWS FLASH FOR VOGUE'S YOUNG NILLIONAIRE

WHITE KIDSKIN ON BLACK WOOL



FRANCES MCLAUGHLIN

She has forty dollars to spend, our Young Nillionaire, and she's spending it on a black wool dress, the newest, nicest one she can find. And that's where she makes her discovery—the news is white kidskin, a fresh thing that's happening to black wool. She's found the kid-glove look in a tiny flat collar, in a kid-skin cinch for her waist. That's her new investment. *Above:* A white kidskin belt (washable; it would have to be) on an absolutely simple black wool dress. Our Young Nillionaire loops pearl beads around the sweater neck, knows there's no improving on this look, this year. By Anne Fogarty, in Milliken wool flannel, \$40. Lord & Taylor; Carson Pirie Scott; Sakowitz. *Left:* White kidskin, washable, in a flat little flap of a collar, to spotlight a black wool dress. The dress, cut narrow, with a neckline to button high, or low. By Anne Fogarty, in Milliken flannel. \$40 at Lord & Taylor; Carson Pirie Scott; Sakowitz. A Young Nillionaire's velvet beret, by Suzy, U.S.A. \$6 at Lord & Taylor. *Below:* Three flashes—white kidskin on black wool jersey—again, the kidskin's washable. It's a fly-front dress, the narrow line of it broken by hip pockets. By J.L.F. in Wyner wool jersey. \$40, Bonwit Teller.



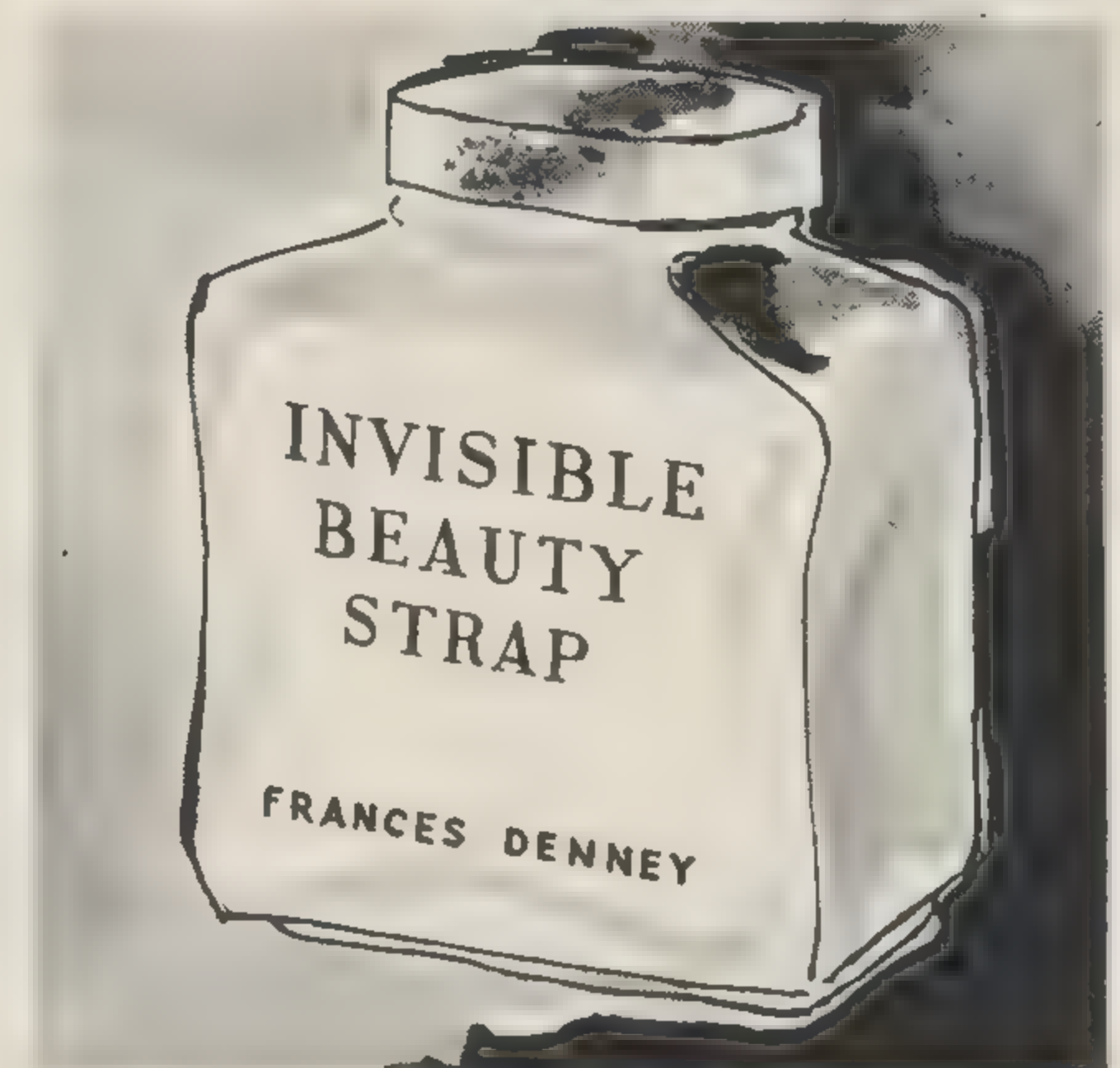
YOUR FACE FEELS THE SENSATION

... BRACED, FIRMED, LIFTED

Frances Denney **INVISIBLE BEAUTY STRAP**

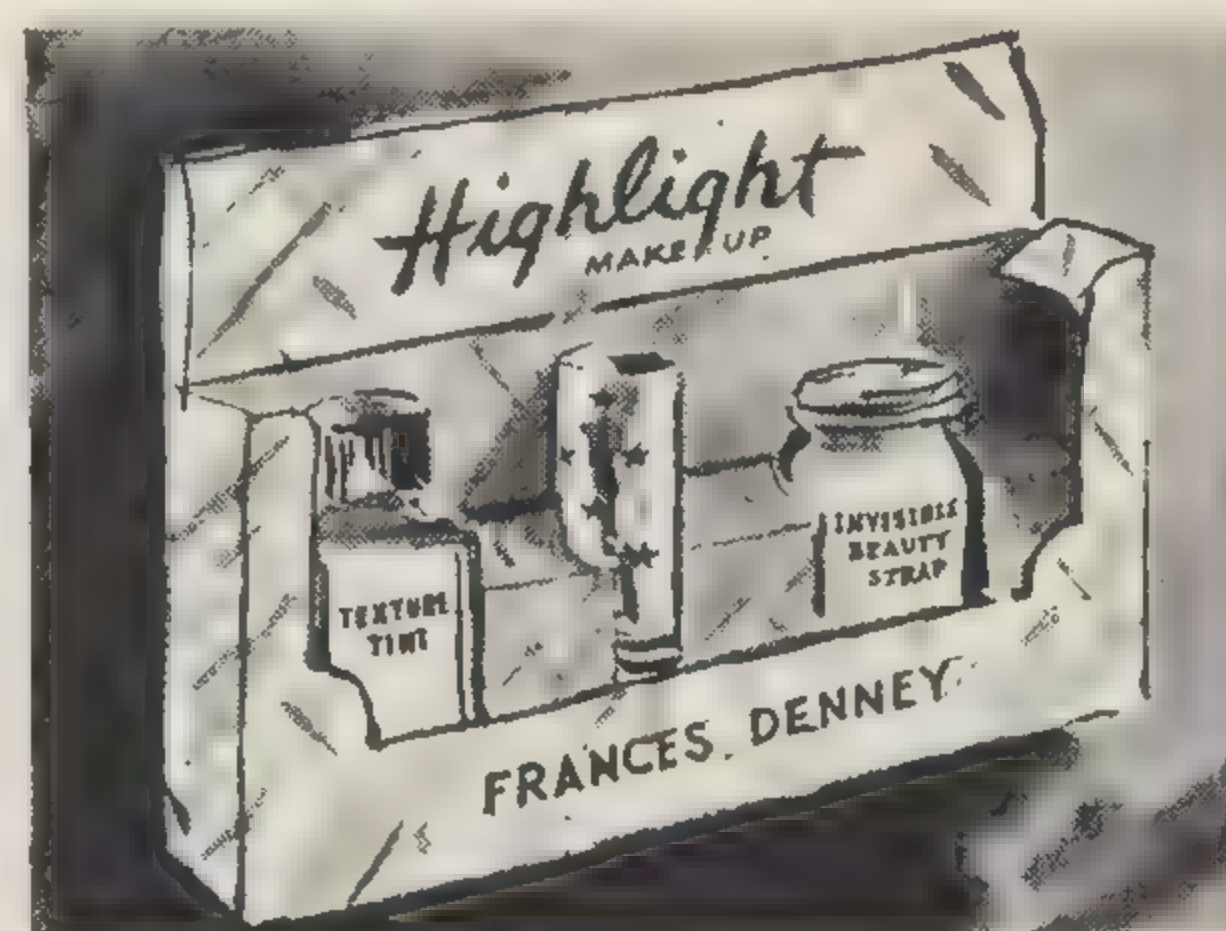
As you massage this flowing cream onto your skin it quickly disappears. Your face feels braced, firmed, actually lifted... you have the instant thrilling sensation of a "face lift." Invisible Beauty Strap tends to tighten skin, smooth away wrinkles and bring a wonderful glow to the complexion. Wonder of wonders—jawline puffiness, mouth-to-nose lines and that tired look seem to disappear.

Apply this new "face lift" before foundation and make-up... your skin will look firm, more beautiful for hours. Invisible Beauty Strap is sold in the Cosmetic Department of fine stores everywhere... or write FRANCES DENNEY, Philadelphia.



INVISIBLE BEAUTY STRAP, \$5*

HIGHLIGHT... the newest fashion in make-up. See the Highlight Make-Up Box in your favorite Cosmetic Department. It contains full size Highlight Lipstick, an intense red with a blue undertone, and introductory bottles of Texture Tint and Invisible Beauty Strap. **\$2.50***



TEXTURE TINT... make-up foundation made of pigments so impalpably fine that it covers the skin with a sheer veil of glamorous color. You look beautiful all day long—no touch-up is needed. Now available in new Highlight, a clear pink. **\$5***



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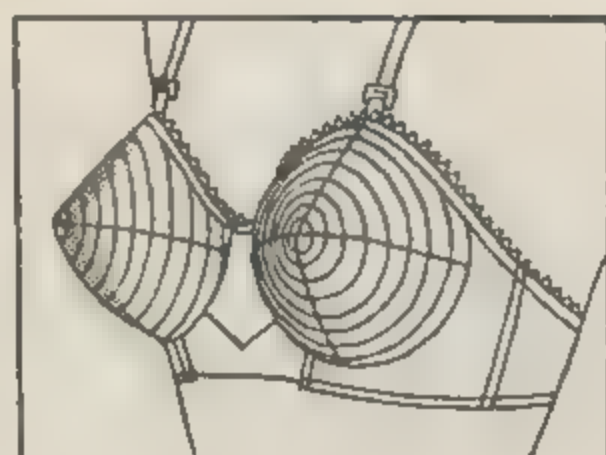
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Both: A cup 32 to 36, B cup 32 to 38.
Broadcloth. White only.

Exquisite Form

BRASSIERES

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PARIS: AUTUMN COLLECTIONS

(Continued from page 152)

with pleated jersey, lace or chiffon skirts; or Griffe's long fringed overblouse; or Schiaparelli's tube jacket with a flared peplum low on the hips; Dior curves his waistline up at the front, down at the back. High waists are still evident—at Griffe in dresses; in Balenciaga's coats; in Grès's evening gowns. But the normally marked waist is seen in every collection. *Shoulders* are soft and rounded everywhere. *Collar and neckline* interest varied: Dior's new, round, sausage collars on jackets; his high dog-collar necklines, his low V necklines. At Lanvin-Castillo and Balenciaga, square suit necklines. At Fath, draped sling or funnel necks. Dessès' necks are intricately draped. *Bloused backs* appear in interesting new forms, particularly in Balenciaga's sleeveless black late-day, tying below waist back, and in Grès's deflated balloon backs.

Tweeds are important everywhere, whether Balenciaga's feather-weight pebbled suits, Dior's tweed waist-collar jacket, lavishly trimmed with mink, or Lanvin's understated tweed dresses. Moire is the outstanding *stiff fabric*; jersey, cashmere, crêpe, and chiffon are among the *soft fabrics*. *Black* overshadows everything, with beige, caramel, coffee, chocolate tones second; grey next. There are a few costumes in new tones of Cinzano, Nattier blue, lilac, turquoise.

Important details: The use of satin ribbon belts, bowknots at Balenciaga; back-knotted belts at Lanvin; the use of buttons at Dior as figure accents, such as one small button marking the waist, or rows of buttons outlining plastrons. There are buttoned swallow-tails on Schiaparelli jackets. Grosgrain is an important trimming at Givenchy; and there are winter prints in mink and ocelot designs on heavy satin or faille. *Coat news* is generally straighter, with the exception of Dior's new fitted coats with formed, stiff skirts, or Grès's fitted ones with balloon backs, or Lanvin's show-stopper flared column.

Delicious list: From the various houses, a potpourri of new ideas, more than enough to keep a woman looking pretty till next spring. For instance: Schiaparelli's evening coats of quilted glazed chintz printed in mink and ermine-tail patterns and lined with astrakhan or mink. Very new, very sumptuous, very Genghis Khan.

The iridescent rhinestones at the costume-jeweller, Winter (Dior uses them often), particularly lovely with turquoises. And, from this same jeweller, comet earrings that clip to the top of the ear and shoot sprays of sparkle downwards.

Patou's two-colour dinner dresses, extremely effective: black velvet bodices and hems, with pink or cocoa moire in between.

The new wool lace in many houses, most especially Balenciaga. This fabric, of tulle or lace overlaid with wool patterns, has recently been seen in America—in one of Traina-Norell's new evening dresses.

The starfish-shaped calots at Heim for late day and evening.

Balmain's fur coats—lined with lace frills! And his long straight jersey cardigan coat, entirely pleated, worn over a sheath.

Mancini's amusing slippers, used throughout the Givenchy collections—black kid with high sliver heels and squared toes.

The two-coloured rock crystal necklaces at Schiaparelli.

Dessès' charming bell-skirted lace and silk organdie evening dresses, with frilled tulle hems (and sometimes a glimpse of roses).

The sphinx caps at Sven, new milliner whose work shows much promise. Hair-covering, they have brims in back only.

Again Patou: dresses of soft shirred wool jersey, their drawstring necklines filled in with white gilets.

Givenchy's wrist-length petit-point jackets worn over the severest sheaths. He also uses petit point in his plastron evening dresses.

At Grès, beautiful new evening versions of her high-waisted jerseys, in lilac and white.

At Griffe, suits with small, luxurious fur details—fur flaps, for instance, or a fur patch over a pocket.

MRS. ISABEL DODGE SLOANE

(Continued from page 190)

measuring up the horses, there's nothing striking about the clothes she wears except the look she gives them. For a day at the races she might, typically, wear a dark blue, white-dotted dress, a small carefree hat, pearl bracelet, pearl clump earrings, a couple of pearl strands around her neck, and perhaps her lapis-lazuli-and-gold weather-vane pin. She carries binoculars, program, and *The Morning Telegraph*.

It is curious that this woman whose life is devoted to "the betterment of the breed" comes from the famous family of Dodges who helped put the horse off the streets and roads of the country. Born in brawling, broiling Detroit, where the automobile industry reared its infantile head, she had a merry-go-round childhood with a constant flock of friends, but a lonely family life in the grey wood house on the city outskirts. When she was three and a half, her mother died, and her father, John Dodge, who later remarried, had such a headful of business he had little time for her or her sister and brother. Energetic and a good athlete, young Isabel Dodge loved to skate and to play tennis. "Somebody thought I ought to learn to ride," she remembers. "I thought so too, but somehow I always got the wrong horse. I hated it." In her teens, she began the charity work which she has continued all her life, and like many other debutantes, worked hard for the Junior League the year she came out. "That," she says, "was a year-long excursion."

While Isabel Dodge grew up, the war years passed and the F. Scott Fitzgerald exuberance of life in Detroit mixed with the roaring, pulsating growth of the automobile industry. In the centre were a pair of lambasting brothers, John and Horace Dodge, Isabel's father and uncle, who had formerly run a bicycle shop. They supplied the young Ford company with rear axles and other parts for the asthmatic but efficient Model-T. They built up the first enterprise until they sold it to Ford for about \$14,000,000, thereupon putting the money into a new car called Dodge, on the market in 1914. The advertising gimmick became: "The next step from a Ford is a Dodge." What the Dodge brothers were actually selling was Prestige—Prestige for perhaps the all-time low of \$100, the difference between the Dodge and the lower-priced Ford. To purchase a Dodge constituted an enormous bargain, for with Prestige the buyers also got a good car.

Of the Dodge brothers and their car, Walter P. Chrysler wrote in his autobiography, *Life of an American Workman*, "What they made was a rugged mechanism that could be counted on to get over the roughest kinds of road, and keep going even after you came to the end of the road. While the Dodge brothers lived, a Dodge car almost invariably cost just about \$100 more than a Ford."

What Mrs. Sloane's father and uncle created is still important. The famous sale of the Dodge empire is

a financial legend. John and Horace Dodge both died in 1920, leaving behind them a giant of a business strong enough to run on their impetus through the next five years. By 1925 every major banking group on Wall Street wooed the Dodge brothers' widows, beguiling them with all lures that suitors have ever devised for the deal known as "The Plum of Wall Street." Eventually, the widows succumbed to The Street.

On March 31, 1925, negotiations for the Dodge Company were closed with two sealed bids—one from J. P. Morgan & Co., the other from Dillon, Read & Co.: the deadline 10 A.M. in Detroit. Because the train from New York was late, A. Charles Schwartz, carrying the Dillon, Read bid, arrived at the bank at 11:30. Tim, the porter, stopped him with a polite apology: "I'm sorry, Mr. Schwartz, but you can't go in. I have instructions that you're not to be allowed in. The deadline was 10 o'clock. I'm sorry."

Schwartz, a big man with enormous shoulders and a year-round bloom of health, looked much the same then as he does now except that his curly hair was blond instead of thinning grey. A lusty-voiced prize-fight enthusiast, he had sparred with Jack Dempsey at the latter's Saratoga training-camp while Dempsey was at the peak of his career. That March morning in the Detroit bank, Schwartz looked like an angry heavyweight. Although he liked Tim, he hauled off and knocked the porter out of the way, whereupon several bank employees converged on Schwartz.

"If anyone comes near me, so help me I'll kill him," he roared. Then he stormed to the conference room. When he found the door locked, he backed off twenty feet, torpedoed the door to crash through the paneling and land flat on his face by the conference table.

He stood up, flinging his bid on the table. "If this bid isn't considered," bellowed Schwartz, "I'll take you through every law court in the country." Then he walked out.

Less than two months later, in the dining room of New York's Central Hanover Bank and Trust Company (now The Hanover Bank), Schwartz passed over a check for \$146,000,000; the only tax on the sale a 12½% capital gains tax. On May 5, 1925, he announced by phone the delivery of "The Plum of Wall Street" to Dillon, Read & Co. The next day a Detroit paper came out with a photograph of Schwartz, the phone to his ear, the caption reading "The Valentino of Finance." (For many years after that, Schwartz and Isabel Dodge Sloane were to meet at the race tracks of America. In 1925 they both had racing stables; his was later to include Jack Horner, the second American-owned horse to win England's Grand National.)

Until July 31, 1928, the new group operated the Dodge Company. On that date it was sold axle, wheel, and chassis to the Chrysler Corpora-

(Continued on page 222)

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Uncluttered cardigan lines softly tempered by
the scalloped edge, the covered buttons, the
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MRS. ISABEL DODGE SLOANE

(Continued from page 221)

tion. Walter Chrysler wrote that the morning after the merger, "Clarence [Dillon] came around to smoke a cigarette with me and give me assurance we could let that great Dodge organization run itself, oh, for three months if we wanted to.

"Hell, Clarence," I said, "our boys moved in last night." They had, too, with K. T. Keller in command. [Today the brilliant and able Keller is not only Chairman of the Board of Directors of Chrysler Corporation, but Director of the Guided Missiles Program.] Just before five o'clock in the afternoon, as the papers were signed, I had picked up the phone to talk with Keller in Detroit.

"We've bought the Dodge," I told him. "Put up your signs."

"Those canvas signs, prepared several days before, bore this legend: CHRYSLER CORPORATION, DODGE DIVISION."

By this time, Isabel Dodge had married George Sloane, moved to New York, and begun her racing stable. (Married in 1921, the Sloanes were divorced about ten years later.) Mrs. Sloane, whose security rested on cars, slipped into horse racing without desire or even plan. In 1924, "a friend interested in racing," she remembers, "boogled me into going to a sale and I ended up with two horses." One horse, Sky Scraper II, developed into a good and winning steeplechaser. Three years later, her first good flat racer, a dark brown horse called Brooms, had only a fitful career on the track, winning Saratoga's big two-year-old race, The Hopeful, before he fell at the starting gate in the Belmont Futurity, and then broke down the next year in the Preakness. It was a hard knock, but owning race horses had skittered from faldral to hobby to business for Mrs. Sloane. She was hooked by her own unexpected interest in it.

Her Brookmeade Stable rode the roller coaster of luck, its horses carrying the white silks with royal-blue cross-sashes became "the ones to watch out for," and Mrs. Sloane emerged a well-known and popular owner. Then in 1934, the Brookmeade colours swept across the finish line for forty-four wins and a quarter of a million dollars in prize money. Mrs. Sloane became the first woman to head the list of winning owners in America. Her outstanding horse that year, Cavalcade, was named champion three-year-old of 1934, beating Alfred Gwynne Vanderbilt's Discovery in Brookmeade's only Kentucky Derby win. (Two weeks later Cavalcade ran second to stablemate High Quest in the Preakness.) In that Derby, Cavalcade came from behind to catch Discovery in the last furlong, throwing on a final burst of speed and winning by two lengths to the gasping cheers of a crowd who knew this was as great a Derby as they'd ever see. Mack Garner, Cavalcade's jockey, had won big races for twenty years, but never the Derby. This time, after he rode into Churchill Downs winner's circle, *The New York Times*, moved to poetry, published this:

"Join hands and raise the rafter
In giving Garner cheers,
For this is what comes after
A chase of twenty years.
The rosebuds of Kentucky
Were woven where they grew,
A horseshoe for the lucky—
And Cavalcade came through!"

In 1950, with an even hundred wins, ninety-four seconds, sixty-one thirds and over half a million dollars in purses for the year, Mrs. Sloane again led the winning owners' list, the only woman to hold the honour twice. (There have been five other women as top winning owners: Mrs. Ethel V. Mars, Mrs. Charles S. Howard, Mrs. Payne Whitney, Mrs. Elizabeth N. Graham, and Mrs. Charles S. Payson, who owns Greentree Stable jointly with her brother, John Hay Whitney.) That year, Brookmeade's Greek Ship, a seal-brown colt, often ran first or second to his chestnut stablemate Sunglow. Sensational as a two-year-old in 1950, Brookmeade's brown filly Atalanta is one of four stake winners, with Pomayya, Dare Me, and Dart By, out of Omayya, a Brookmeade brood mare, dam of seventeen foals, a staggering number.

About fifty horses race under Brookmeade colours each season. Mrs. Sloane knows them all better than a baseball coach his players. (Of her two- and three-year-olds, she sells during the year perhaps thirty, this year sold her entire 1951 crop of yearlings.) Though the majority of the Stable's horses are homebreds, some come to Brookmeade as yearlings from the Saratoga and Keeneland sales. If the horse is a homebred, it means his life started on the great rolling nine-hundred-acre farm in Upperville, Virginia. It means Mrs. Sloane helped select one of Brookmeade's twenty-odd brood mares for his dam, and for his sire, perhaps one of the two Brookmeade studs, either Grand Admiral, whose get are just appearing on the tracks, or By Jimminy, who led the three-year-old colt division in 1944 and sired Bold, winner of the 1951 Preakness, the second fastest ever run at the one and three-sixteenths mile distance.

All this Brookmeade Farm life, the breeding, the foaling, the early training of yearlings and two-year-olds, is run by an amiable man, William Ballenger, a tall, unhurried Virginian. Every day in the fall, when Mrs. Sloane stays at the farm, she takes a walking stick and four or five schnauzers to walk the pastures; for years she raised prize-winning miniature schnauzers.

By November, yearlings and two-year-olds have been shifted to Aiken, South Carolina, but the studs, brood mares, and weanlings all winter on the farm. Looking over the horses, Mrs. Sloane and Ballenger inevitably talk breeding. To the uninitiated, this family-tree business of the horse world is as impossible to follow as a double-talk conundrum asked backwards. To the initiated, it's basic and intelligible. Together, Mrs. Sloane, Ballenger, and Preston Burch, Brookmeade's trainer, follow

(Continued on page 223)

MRS. ISABEL DODGE SLOANE

(Continued from page 222)

the old proverb, "Birth's gude but breeding's better," making out separate lists of which mares should be bred to which studs. They compare lists, make concessions to each other, and finally "breed the best to the best and hope for the best."

Brookmeade horses are famously well-named, proof of Mrs. Sloane's special talent. Each fall, Mrs. Sloane works on names for the yearlings, sitting at a desk thick with dictionaries, breeding charts, and papers. Some of her own favourite deductions have been Calories, by Mahmoud, out of Big Meal; Set Free, by Whirlaway, out of Handcuff; Portcullis, by Shut Out, out of Guarded Queen; and Two Rainbows, by Sun Again, out of Tricks.

Although Mrs. Sloane names her horses well, she leaves her five houses nameless. All the houses figure in her racing life. Just as her barns are filled with horses, so her houses are filled with guests whether she's at the Virginia, Palm Beach, Aiken, Long Island, or Saratoga one. She needs friends around her as much as most people need year-round doses of vitamins. The track of her own life takes her in January to the big Spanish cream-coloured stucco house on the ocean at Palm Beach. If the Gulf Stream track lacks a Brookmeade entry or is otherwise dull, Mrs. Sloane, who plays in the low nineties, spends the early afternoon on the golf course, the late afternoon at the card table—for bridge, canasta, or poker. The evening pattern runs to a good movie or more cards, usually following big dinner parties.

Early in March, Mrs. Sloane changes the locale but not much of the pattern. She moves to Aiken, South Carolina, to her white-washed brick house, which stands with its high wall, covered with early roses. In the house's comfortable chintzy rooms, Mrs. Sloane keeps her collection of old penny banks. At Aiken, the Sloane guests are generally more horsey than the Florida ones, apt to think Palm Beach too much of a good thing, like a double royal banana split. The great change in Mrs. Sloane's own routine lies in the early rising to clock her two-year-olds at six in the morning workouts and later in the Aiken trials. Two or three times a week, she goes to the dove shoots where she shoots well and for high

stakes. For the rest of the day, the golf-and-cards pattern is the same as Palm Beach but with dinners smaller.

In May, when her horses race at Belmont Park, Mrs. Sloane moves to her red brick rambling Locust Valley house, brimming week end after week end with guests. She is always at Belmont when her horses race and often when they don't. After luncheon at the track, she shifts back and forth all afternoon from the paddock to her Box 28. There she prefers to sit in the front row, left-hand chair. Owners, trainers, and racing friends, wandering up to chat, sit for a race or two with her. As she watches one of her steeplechasers through her big black binoculars, she may mumble, "That jockey's good, but the horse just isn't back in form." Or she may exclaim, "My God, that boy's all over the place. He moves too much in the saddle."

Some days, Mrs. Sloane drives over to Belmont's big oval Barn 8, Brookmeade Stable's tidy, clean, and working headquarters. Here under trainer Preston Burch are two assistants, two foremen, fifteen grooms, fifteen exercise boys, a blacksmith, and a night watchman. Burch has some forty horses here, a few more at other tracks, depending on where the racing meets coincide with Belmont. For eight successive years President of the American Trainers' Association, Burch, a thoughtful man, modest and soft-spoken, has trained race horses for fifty years, almost ten of them with Brookmeade.

When Saratoga holds its August meet, Mrs. Sloane and her guests arrive at her white-clapboard, green-shuttered house. At the pretty course she watches her horses breeze in in the early morning, often sees them win in the afternoon. Although the setting is 1890, the life of Mrs. Sloane and her friends is primarily the same as that at Palm Beach, Aiken, and Locust Valley. With the meet over, Mrs. Sloane goes back to Long Island and the Belmont life with a few interruptions for duck and pheasant shoots near Southampton. In October, back to Virginia to the breeding farm, with its own breeding line, by Dodge, out of Chance Sale. There Isabel Dodge Sloane continues the brilliant ownership which has, for nearly thirty years, produced some of the greatest horses of American racing.

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THAT WORKS!

THE NEW STRAPLESS
LONGLINE *by*

Bali



Every Bali Bra is designed in
the fitting room.

Try it on in the fitting room and feel what we mean! Rayon acetate satin and nylon lace, white or black, \$8.50.

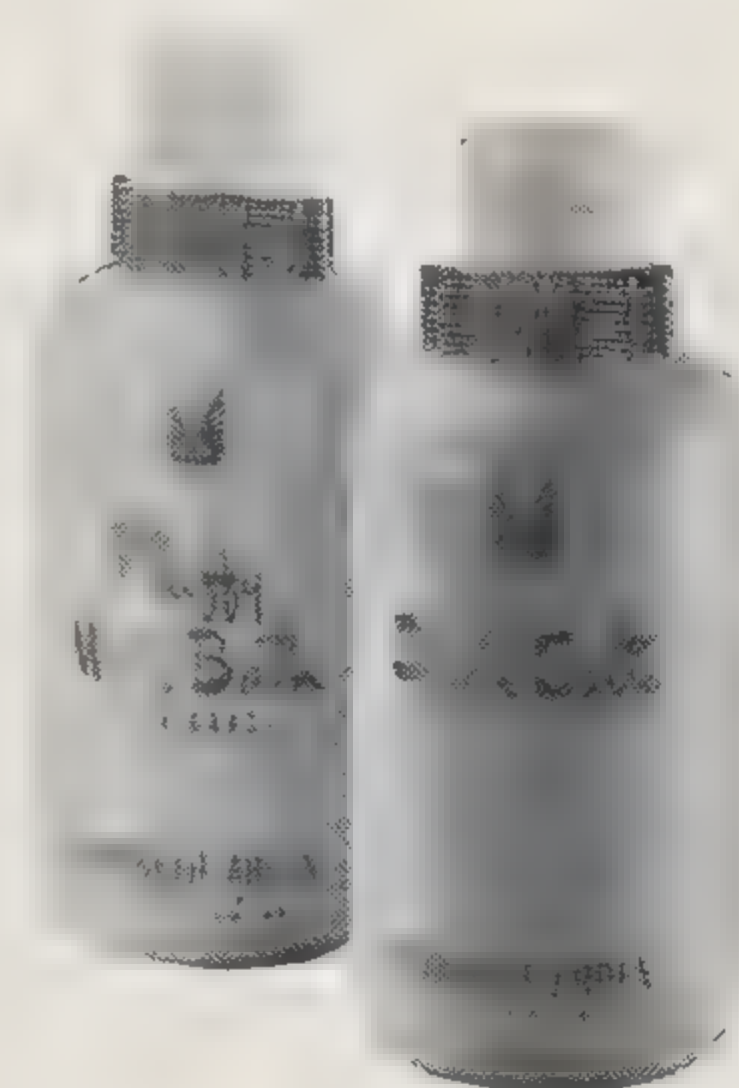
At fine stores everywhere; for store nearest you write:
Bali Brassiere Co., 8 West 30th Street, New York City.

DISCOVERIES IN BEAUTY

Some perfumes are personalities in themselves. Schiaparelli's Shocking is one of these. If an introduction is necessary, this *flacon* holds enough to start an acquaintance. If Shocking is an old favourite, you'll welcome this new size with a funnel for refills. Saks Fifth.



MIEHLMANN



A cosmetic bottle is known to lead a precarious existence on bathroom ledges, in slippery hands. Insurance against breakage is arranged now by Elizabeth Arden with the plastic decanters that hold her Bath Salts and Milk Bath. Extra premium: they're Blue Grass scented. Lord & Taylor.



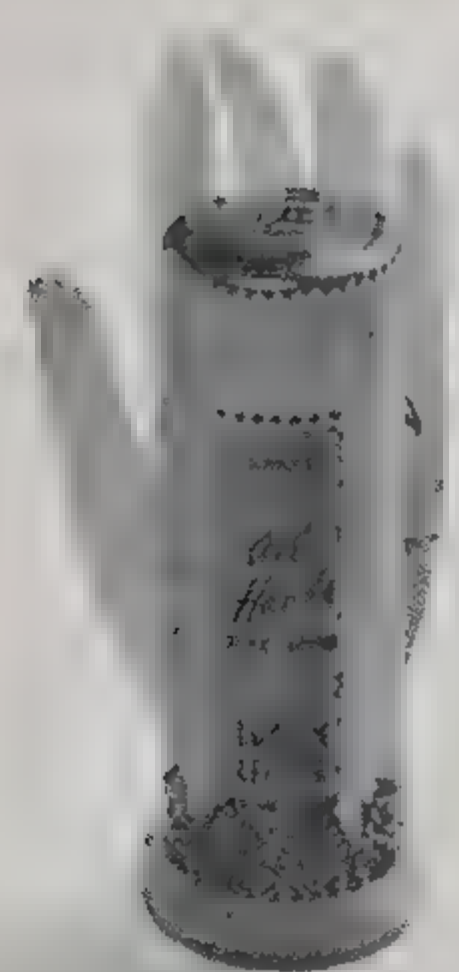
Ready cash? Quick repairs? This red leather wallet will hold equipment for either emergency. Besides the usual space for change, bills, cards—La Cross stainless steel nail grooming implements and an expert tweezer are here in a section of their own. At Stern's.



Designed by a famous aviatrix for beauties who must travel lightly: Jacqueline Cochran's travel kit holds all complexion essentials needed en route—and after. There's an extra compartment for storing other beauty gear. Lord & Taylor has this.

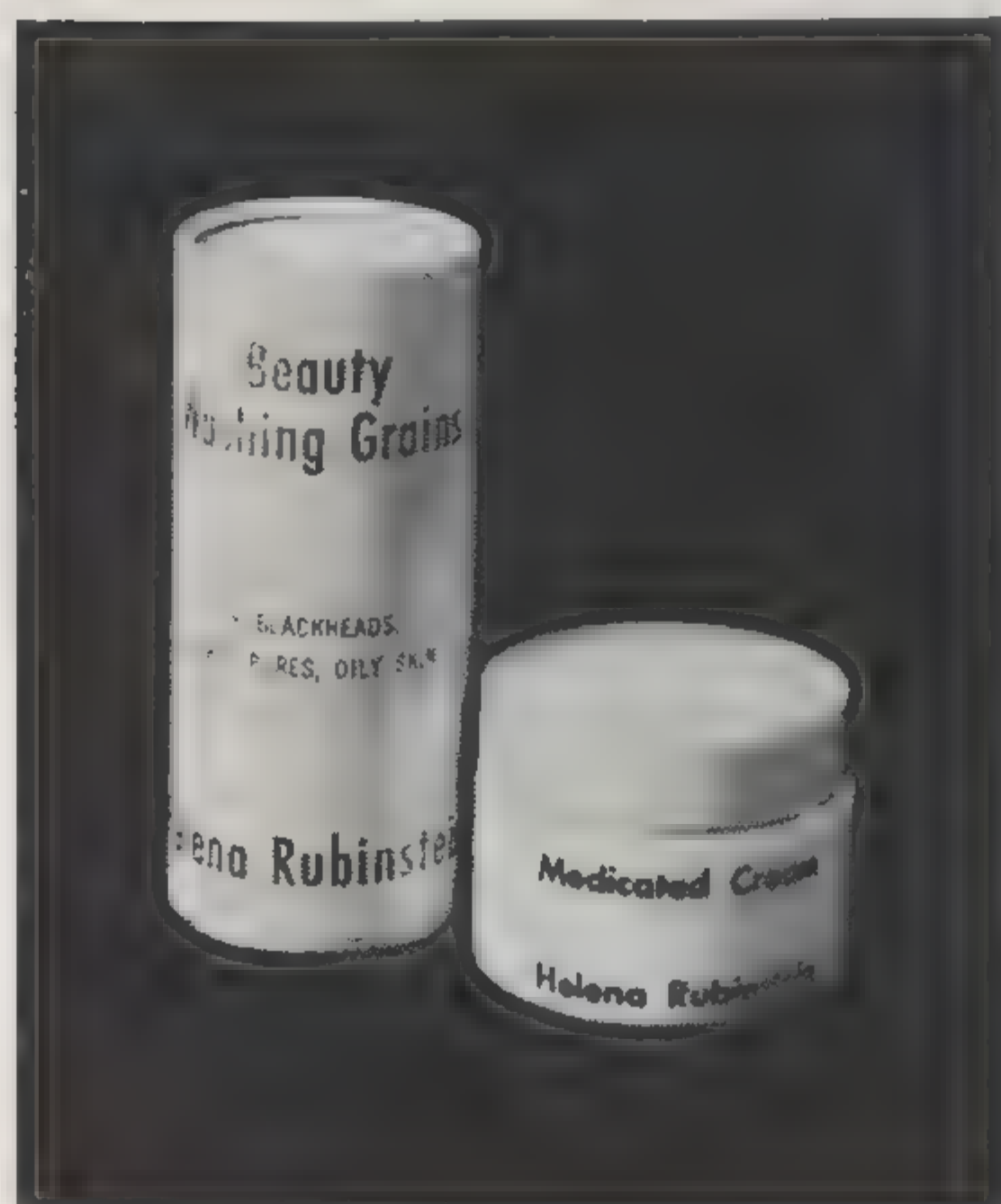


DISCOVERIES IN BEAUTY



Hand care right at hand. Lucien Lelong's new way to carry hand lotion is in a solid stick. This cylinder, called All Hands, will fit neatly in your purse for fragrant use after hand washing. Roughened heels and elbows will benefit from a few strokes, too. Lord & Taylor has this.

MIEHLMANN

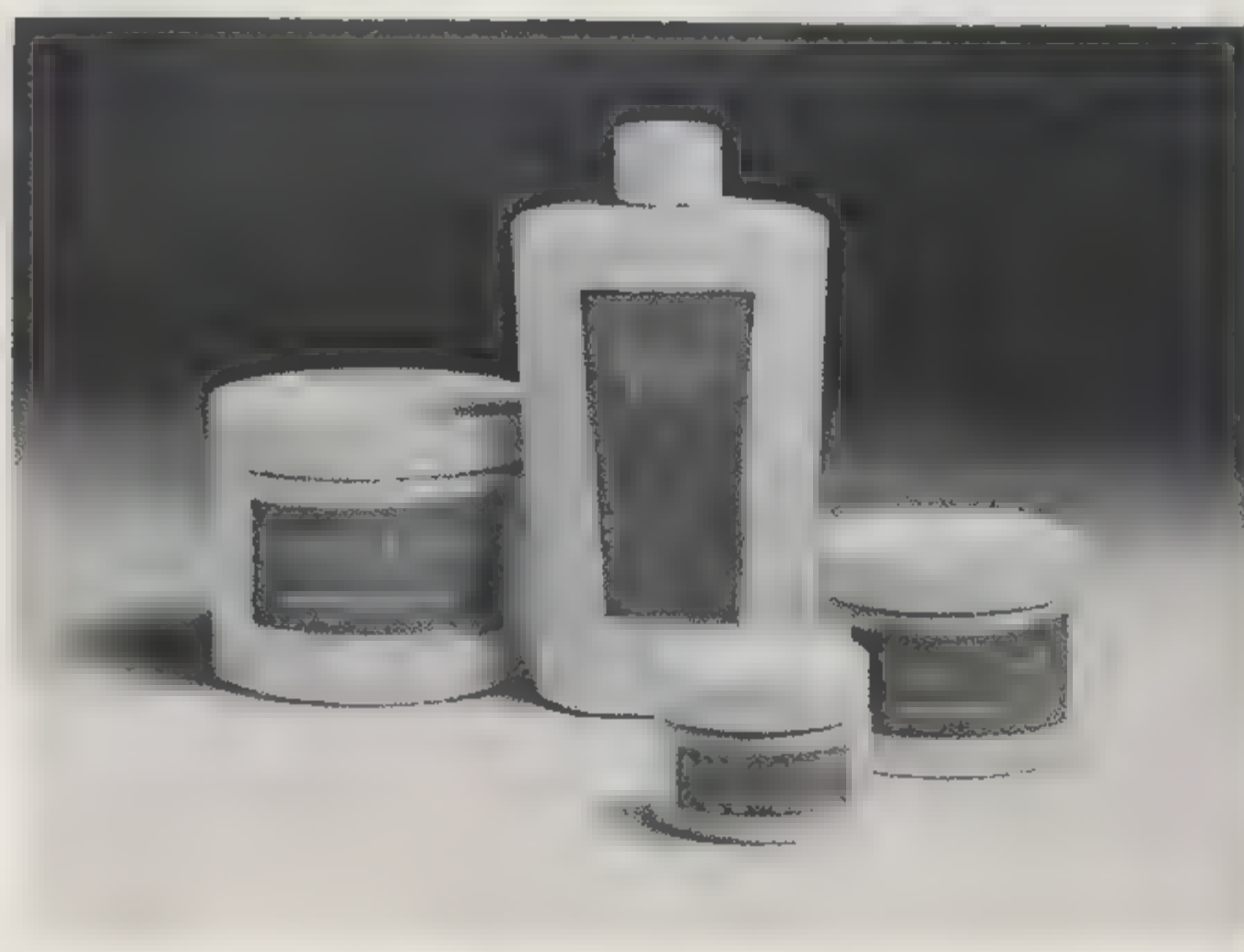


A treatment duet by Helena Rubinstein for disturbed skin. Beauty Washing Grains are a powdery meal for thorough cleansing and regulating the oil balance of the skin. Medicated Cream will soothe troubled spots, help them to heal (and disappear) faster. Boxed together, at Altman.



The oils of Dermetics Soil Adsorbing Cleanser, compatible with the most delicate skin, have been added to soap for gentle, all-over complexion care. Both of these might be the good reasons for your smooth, unchapped skin after winter winds have begun to blow. Dermetics, 630 Fifth.

Practically an ingredient of Barbara Gould's excellent treatment line, shown here in part—the pretty looks of the jars and bottles, porcelain white and blue. Although the colour scheme is new, the formulas are the same, long-favoured boons to pretty complexions. At Altman.



For fragile nails: two new reinforcements by Revlon. After carefully filing with an emery board, begin your manicure with a frosted underbase to which nail enamel adheres longer; top off your nail enamel with a brushful of Supersealer for an extra gloss, an added strength. Bloomingdale's.

Suited to the Season barbette Suits

of
fuller fabric



Suits for Autumn of softly textured rayon with that fashionably favored Tweedy look:

One a Donegal Homespun in mixtures of Black/White, Brown/White, Black/Pink and Blue/Black; sizes 12 to 20, 38 to 40 and 12½ to 22½.

The other a Herringbone version in Black/White, Black/Mauve, Black/Gold and Black/Blue; sizes 12 to 20. Mounted values at about \$20

Ready now at style centers throughout the Nation

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Hats by *Miriam Lewis* 711 Fifth Avenue, New York

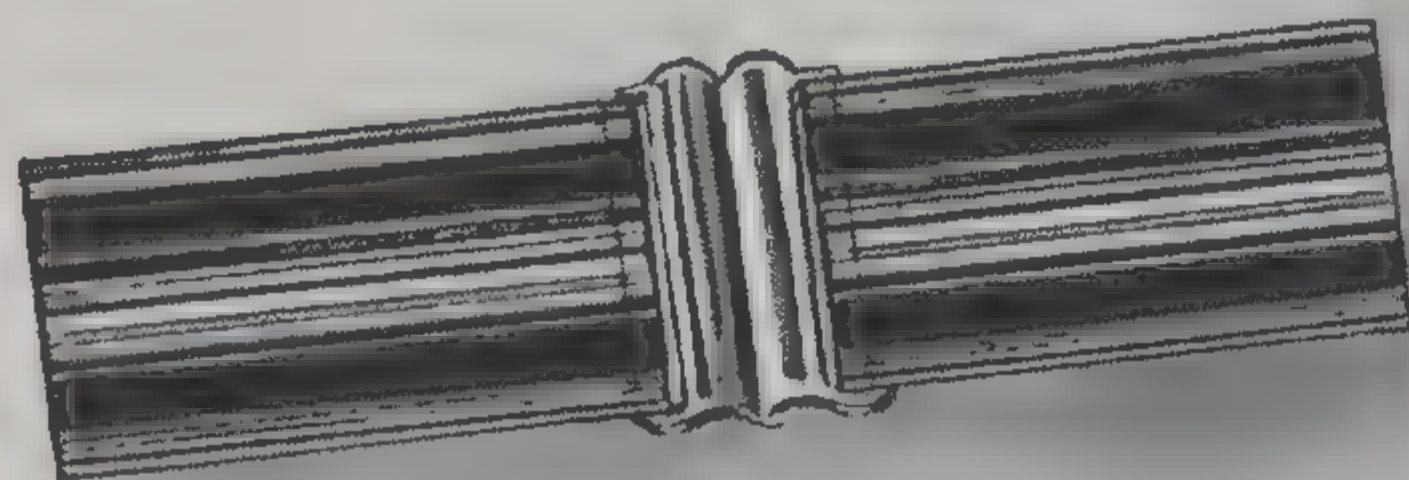
Striking Beauty on either side
with this REVERSIBLE

Waist Cincher



EXCLUSIVE
CLASSIC METAL
BUCKLE

Two belts in one . . . lustrous black
on one side . . . bright red on the
other. Elasticized, of course, to
hug the waistline.



elastic Roman Stripe waist
garter with smart cartridge buckle.

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WORLD'S FOREMOST MANUFACTURER
OF QUALITY BELTS FOR WOMEN

\$4.00 to \$5.00
at better
stores everywhere



1.

PRIGENT

WALK SOFTLY

And the way things are this autumn, that's not hard. Many, many of the new walking shoes are almost as soft as carpet slippers—the reason's their "unboxed" toes (toes with flexible instead of stiffened frames).



2.

1. The new soft toe, a built-up leather heel. Sandalwood tan calfskin, toe and heel outlined with white stitching, a gilt buckle at one side. A Hill and Dale shoe, \$17. At Lord & Taylor.

2. The new soft toe, and a hooded heel. Brown calfskin, the tongue fringed and tied—English walking shoe at its most comfortable. A British Brevitt design, \$18. Charles Sumner, Boston; The Dayton Co.



3.

3. The new soft toe, and a pump's heel. Red calfskin, laced with black leather—a shoe for an active life in town. A Rhythm Step shoe, \$13. Franklin Simon.

4. The new soft toe, and a loafer-size heel. In black calfskin with a black leather lacing tied at the moccasin toe in a tassel. A Naturalizer shoe, \$10. Macy's.



4.

NEW UNDERCOAT DRESS

The following is a list of stores throughout the country where the dress shown on page 203 can be found.

Abilene, Tex. Ernest Grissom's
Akron, Ohio Birnbaum's
Albany, Ga. The Style Shop
Albany, N. Y. Flah's
Albuquerque, N. Mex. Tomlinson's
Alexandria, La. Wellan's
Allenhurst, N. J. Frederick's, Inc.
Amarillo, Tex. Blackburn Bros.
Anaheim, Calif. Mary Millerick
Anderson, S. C. Vogue Shop
Annapolis, Md. Florence Kingsbury
Appleton, Wis. H. C. Prange Co.
Arlington, Va. Helen Waldron Shop
Asbury Park, N. J. Dainty Apparel Shop
Asheville, N. C. M. V. Moore Co.
Atlanta, Ga. J. P. Allen & Co.
Baltimore, Md. Schleisner Co.
Baton Rouge, La. House of Fashion
Beverly Hills, Calif. I. Magnin & Co.
Bexley, Ohio The Colony Shop
Big Springs, Tex. Hemphill-Wells Co.
Binghamton, N. Y. McLean's
Birmingham, Ala. Burger-Phillips
Birmingham, Mich. Kay Cooley, Inc.
Bloomington, Ill. Paul Anderson, Inc.
Boston, Mass. Fredleys
Boulder, Col. Brooks Fauber, Inc.
Bridgeport, Conn. Vogue Dress Shop
Bryant, Tex. Lester's
Buffalo, N. Y. Mabel Danahy, Inc.
Cedar Rapids, Iowa Martins
Centralia, Ill. The Smart Shop
Charleston, S. C. Rosalie Meyers
Charleston, W. Va. Peck's
Charlotte, N. C. J. B. Ivey
Charlottesville, Va. Helen G. Eastham
Chattanooga, Tenn. Miller Bros. Co.
Chicago, Ill. Carson Pirie Scott & Co.
Chillicothe, Mo. Ellis'
Clarksburg, W. Va. Broida's
Clayton, Mo. Boyd's
Clinton, N. C. Powell's Dress Shop
Columbus, Ga. Field & Fireside, Inc.
Columbia, S. C. Mary Lowe
Coral Gables, Fla. Alan Abess, Ltd.
Cumberland, Ky. Keefe's
Dallas, Tex. Popular Dry Goods Co.
Daytona Beach, Fla. Sussman's
Denver, Col. Gano-Downs Co.
Detroit, Mich. Kay Cooley, Inc.
Dublin, Ga. Stephens, Inc.
Dubuque, Iowa Roshek Bros.
Duluth, Minn. Arthur A. Silver
Duncan, Okla. Mildred's
Elgin, Ill. Edith Krueger
El Paso, Tex. Popular Dry Goods Co.
Endicott, N. Y. McLean's
Eugene, Ore. Hart Larsen's
Evanston, Ill. Edgar A. Stevens, Inc.
Evansville, Ind. Strouse & Bros.
Fairfield, Calif. Rosée Shop
Fargo, N. D. The Store Without a Name
Findlay, Ohio Bess Shreve Shop
Flint, Mich. Christie Shop
Fullerton, Calif. Edna MacMaster
Gainesville, Ga. Ronald's
Glenn Burnie, Md. Robinson's
Glens Falls, N. Y. Musler's
Grand Haven, Mich. The Abigail
Grand Rapids, Mich. The Strauss Shop
Green Bay, Wis. H. C. Prange
Gulfport, Miss. The Elite Shoppe
Hammond, Ind. Carrie Long
Hammond, Calif. Mirviss
Harrisburg, Pa. Mary Sachs
Harrisonburg, Va. Jimmies Dress Shop
Hartford, Conn. Betty's, Inc.
Hazleton, Pa. Wears, Inc.
Highland Park, Ill. John Stevens, Inc.
High Point, N. C. Collier Ellis & Co.
Homer, La. Town & Country
Hot Springs, Ark. Eleanor Harris Shop
Houston, Tex. Bittlesstein's
Hubbard Woods, Ill. The Dress Box
Huntington, W. Va. Broh's, Inc.
Hutchinson, Kan. Pegues-Wright
Indianapolis, Ind. L. S. Ayres & Co.
Iowa City, Iowa Frankel's
Ithaca, N. Y. The Fashion Fair
Jackson, Miss. Frances Pepper
Jackson, Tenn. Kisber's
Jefferson City, Mo. C. G. Price
Johnstown, Pa. Martin's Ready-to-Wear
Kansas City, Mo. Woolf Bros.
Kinston, N. C. The Fashion Shoppe
Knoxville, Tenn. Millers, Inc.
La Salle, Ill. Blakely's Dept. Store
Lawrence, Kan. A. D. Weaver
Lawton, Okla. Scott's
Lexington, Ky. Purcell's
Lime Rock, Conn. Gurli Eldred Shop
Long Beach, Calif. Schick's
Longview, Tex. Hemphill-Wells Co.
Los Angeles, Calif. I. Magnin & Co.
Lubbock, Tex. Hemphill-Wells Co.
Ludington, Mich. Callighan's Town & Country
Lynchburg, Va. J. R. Millner Co.
Lynn, Mass. Vogue Dress Shoppe
Marion, Ohio Sutton & Lightner
Mason City, Iowa Mier-Wolf & Sons
Memphis, Tenn. Levy's
Michigan City, Ind. Agnes Ohming

Midland, Mich. Callighan's Town & Country Shop
Millington, Tenn. Louise Cunningham Dress Shop
Milwaukee, Wis. Florence Danforth
Minneapolis, Minn. Roy H. Bjorkman
Mobile, Ala. Reiss Brothers
Modesto, Calif. Lee's
Montclair, N. J. Frederick's, Inc.
Montgomery, Ala. John Danziger, Inc.
Morgantown, W. Va. Finn's
Morristown, N. J. Mrs. Macy
Moultrie, Ga. The Friedlander Corp.
Mt. Vernon, Ill. Albert's
Nashville, Tenn. Grace's, Inc.
Newark, N. J. L. Bamberger & Co.
Newark, Ohio Wilma's
New Bedford, Mass. Willys
New Brunswick, N. J. Brooks
New Canaan, Conn. Martha West
New Haven, Conn. Rose-Gilbert, Inc.
New Kensington, Pa. Silverman's
New London, Conn. The Sport Shop
New Orleans, La. Kreeger's
New Rochelle, N. Y. Rosalie Shop
New York, N. Y. Lord & Taylor
Norfolk, Va. Rice's Fashion Corner
Oakland, Calif. I. Magnin & Co.
Oak Park, Ill. Gilmore's
Oklahoma City, Okla. Al Rosenthal's, Inc.
Paducah, Ky. Irvin Cobb Shop
Panama City, Fla. Lillian Kilpatrick's, Inc.
Paris, Tenn. Higgs & Mathew
Parkersburg, W. Va. Broida's
Park Ridge, Ill. The Park Shop
Pasadena, Calif. I. Magnin & Co.
Philadelphia, Pa. John Wanamaker
Phoenix, Ariz. Goldwaters
Pinehurst, N. C. Arnold's
Pittsburgh, Pa. Joseph Horne Co.
Pontiac, Mich. Bloomfield Fashion Shop
Portland, Ore. Lipman Wolfe & Co.
Pueblo, Col. Day-Jones Co.
Racine, Wis. Murray-Held Co.
Raleigh, N. C. Ellisburg's
Reno, Nev. Jos. Magnin
Richmond, Ind. Palais Royal
Ridgewood, N. J. Jenny Banta
Riverhead, L. I., N. Y. Town & Country Shoppe

Rochester, Minn. C. F. Massey
Rockford, Ill. Owens, Inc.
Rocky Mount, N. C. R. L. Baldwin Co.
Roswell, N. Mex. Bray Moore
Saginaw, Mich. Mader Shops, Inc.
Salem, Mass. Newmark's
Salinas, Kan. Shelton's
Salisbury, Md. Hess-Schleisner
San Angelo, Tex. Hemphill-Wells Co.
San Diego, Calif. Lion Clothing Co.
San Francisco, Calif. I. Magnin & Co.
Santa Barbara, Calif. I. Magnin & Co.
Santa Fe, N. Mex. Annabella's
Schenectady, N. Y. The Imperial
Scranton, Pa. Florence Hinerfeld Dress Shop
Seattle, Wash. I. Magnin & Co.
Sedalia, Mo. Ellis'
Sharon, Pa. Garrick's
Sheridan, Wyo. Angionettes
Shreveport, La. Rubenstein's
Sioux City, Iowa Fishgall's
Spartanburg, S. C. Boyd's
Springfield, Mass. Forbes & Wallace
Springfield, Mo. Neff-Peterson
Spring Lake, N. J. Frederick's, Inc.
South Orange, N. J. Gemini
Steubenville, Ohio Hal Lewis, Inc.
St. Louis, Mo. Boyd's
St. Paul, Minn. Frank Murphy
Stockton, Calif. The Brown House
Summit, N. J. Miss Nellie
Syracuse, N. Y. Flah's
Tacoma, Wash. Lou Johnson, Inc.
Taylorville, Ill. Blakely's Dept. Store
Texarkana, Ark. Kline's
Toledo, Ohio Gillespie Shop
Tucson, Ariz. Levy's
Tupelo, Miss. McGaughy's
Tyler, Tex. Mayer & Schmidt
Utica, N. Y. Eleanor Clinton's Shop
Vallejo, Calif. Rosée Shop
Vicksburg, Miss. Rice Dress Shop
Waco, Tex. R. E. Cox Dry Goods Co.
Walla Walla, Wash. Gardner & Co.
Washington, D. C. Julius Garfinckel & Co.
Washington, Pa. Hal Lewis, Inc.
Waterloo, Iowa Ward S. Williams
Wausau, Wis. Schmidt's
Wayzata, Minn. Edith's Country Shop, Inc.
West Hartford, Conn. Lily Salit
West Herrick, Mass. The Gray Shop
Wheeling, W. Va. Hal Lewis, Inc.
White Plains, N. Y. Martha West
Wichita Falls, Tex. Perkins-Timberlake Co.
Wilkes-Barre, Pa. Beverly
Williamsport, Pa. Jones Shop
Wilmington, Del. Fishers
Winchester, Va. Marianne's of Winchester
Winston-Salem, N. C. Ideal Dry Goods Co.
Winter Park, Fla. Frances Slater
Worcester, Mass. Richard Healy Co.
Yakima, Wash. Lou Johnson, Inc.

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Your Rochelle Beauti-Bar comes in an attractive plastic case, containing an added supply of Rochelle complexion aid and cream. Satisfaction guaranteed or money refunded in 10 days.

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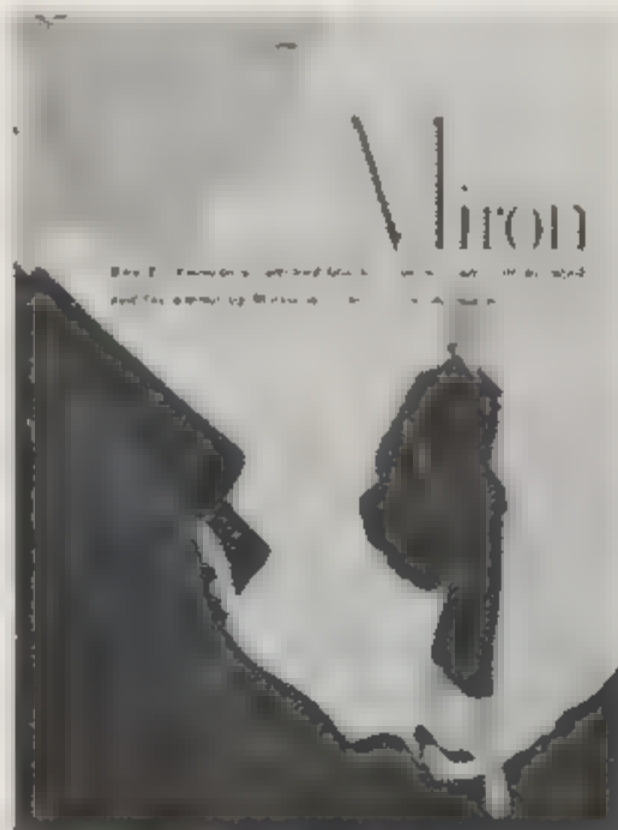
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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.

*asterisk
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stores that
sell
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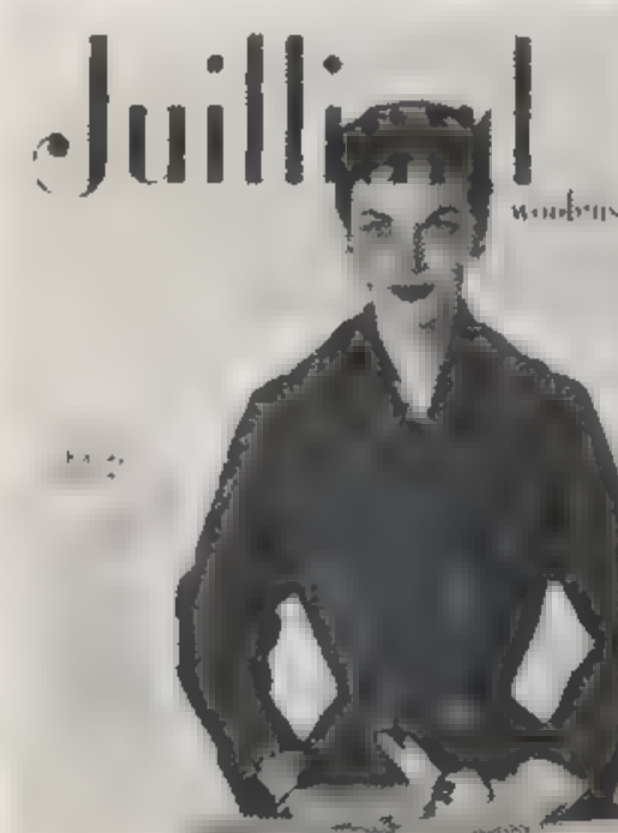
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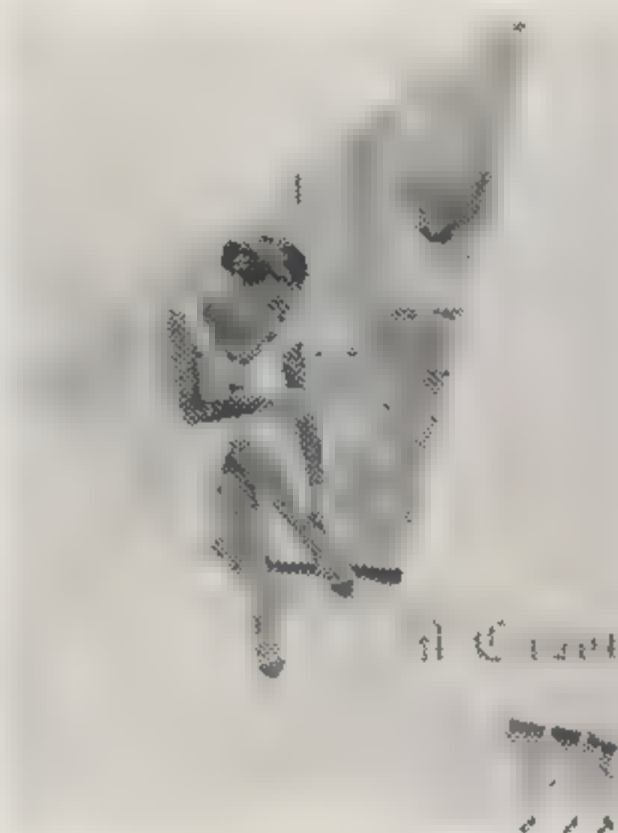
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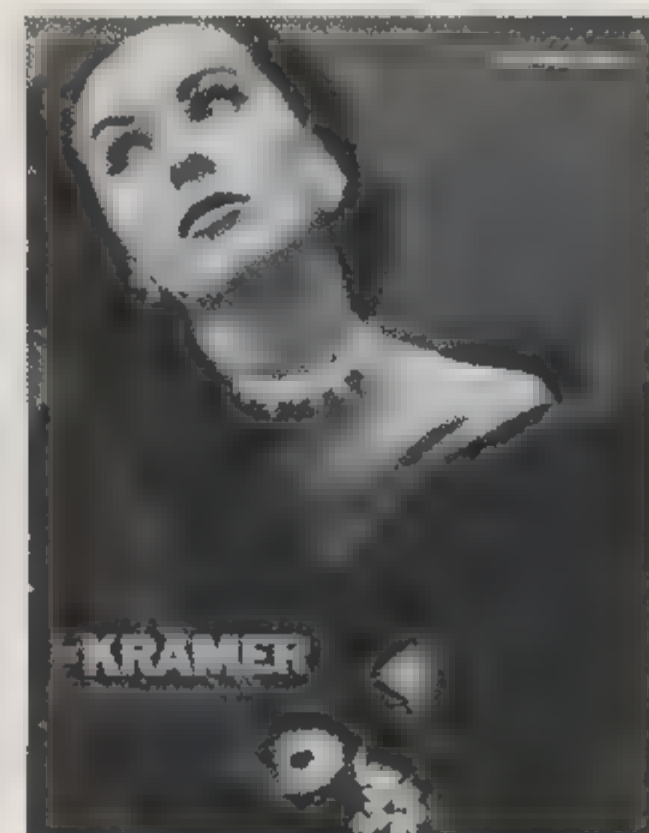
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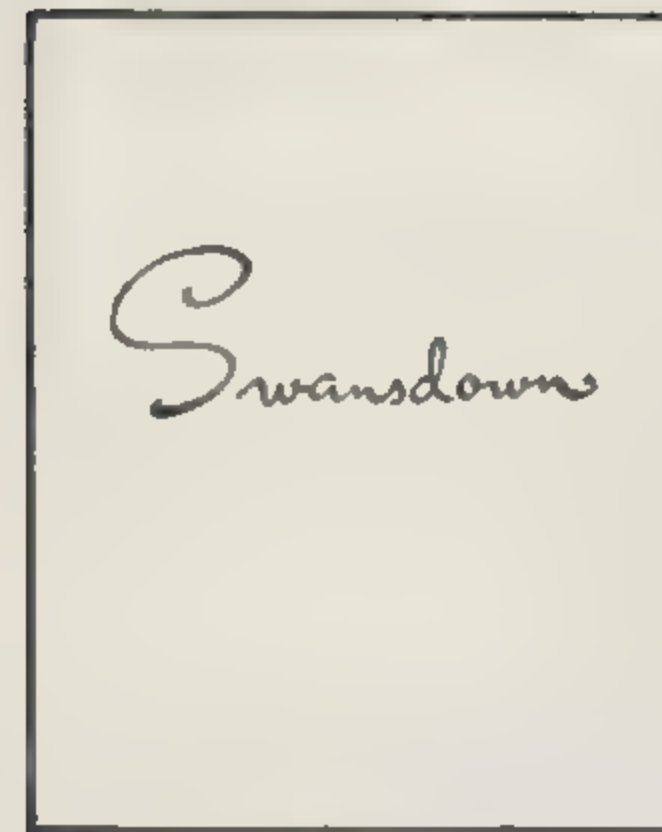
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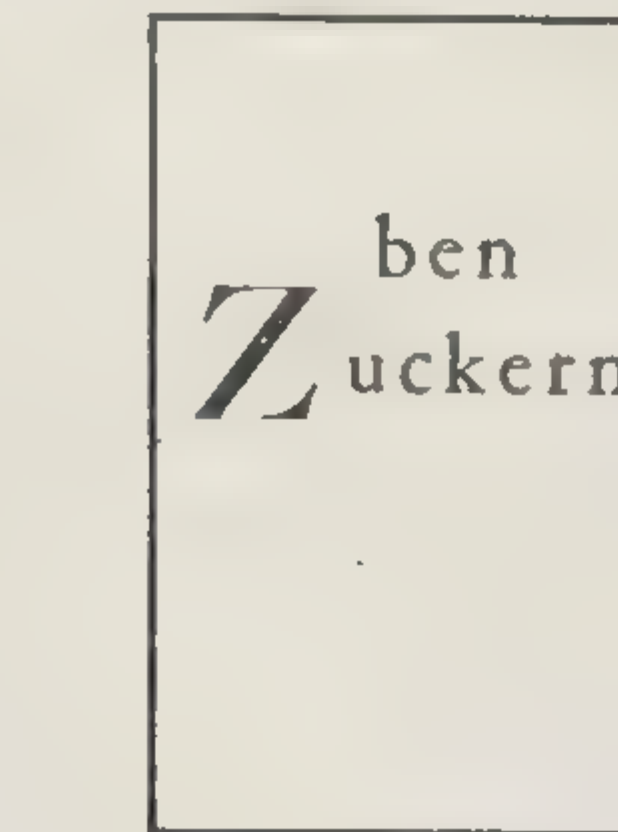
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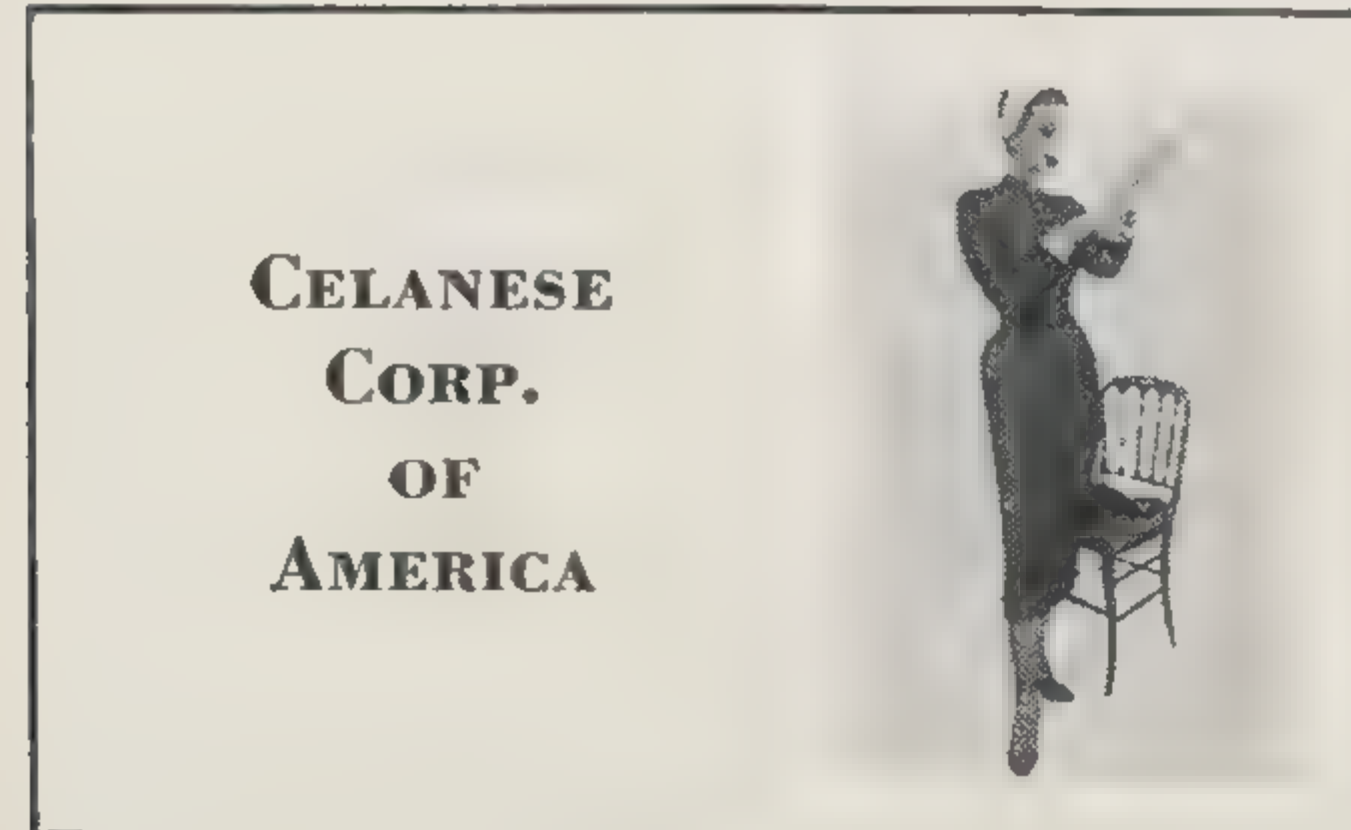
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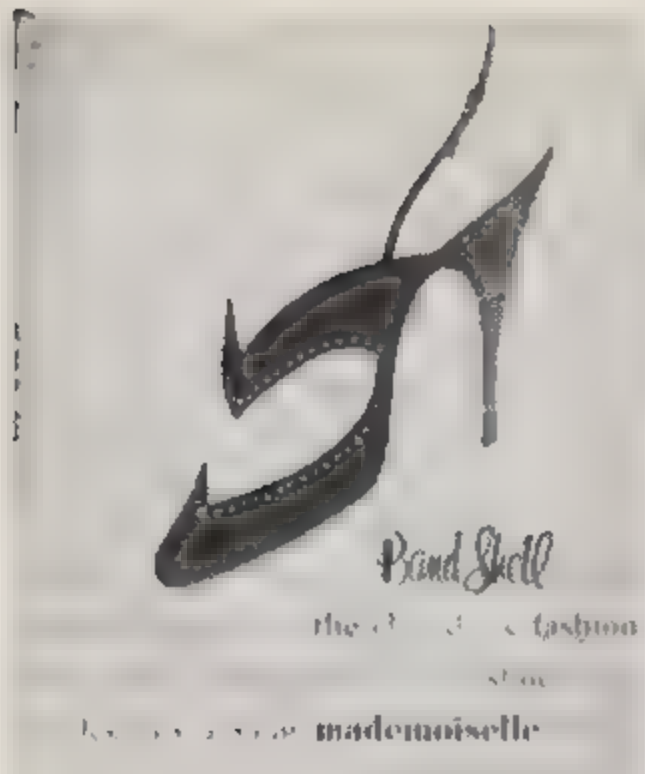
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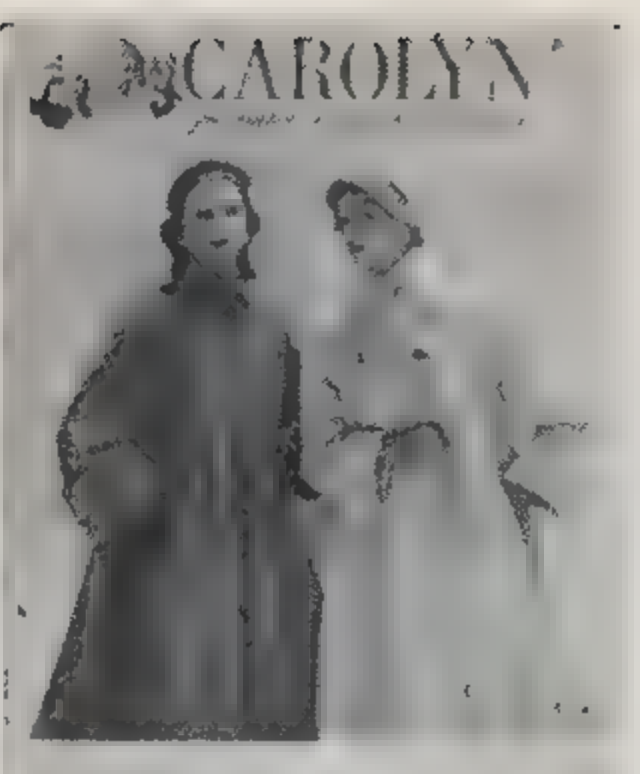
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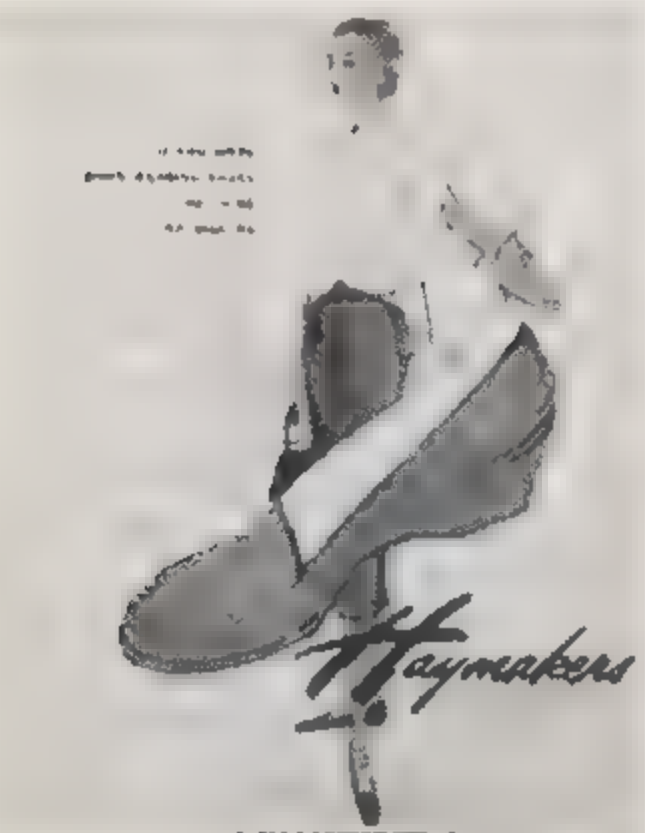
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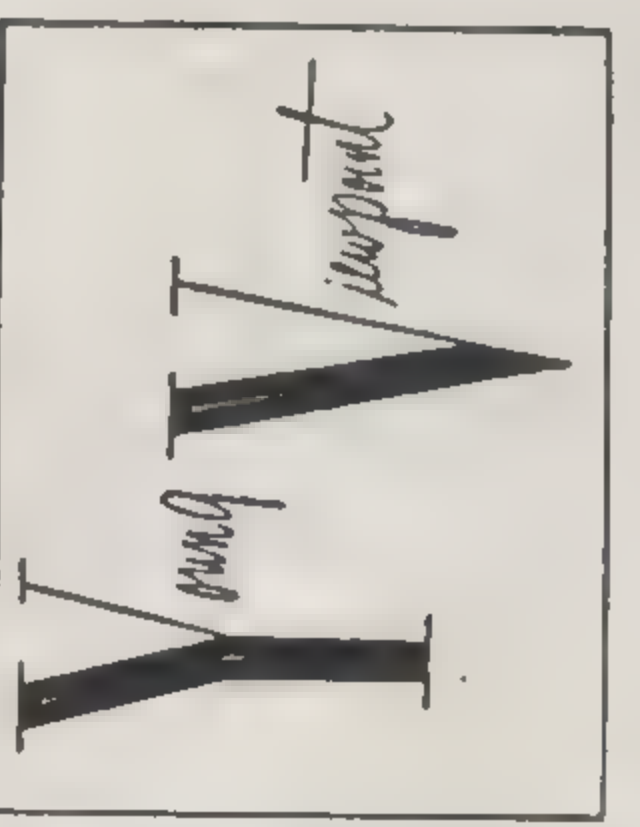
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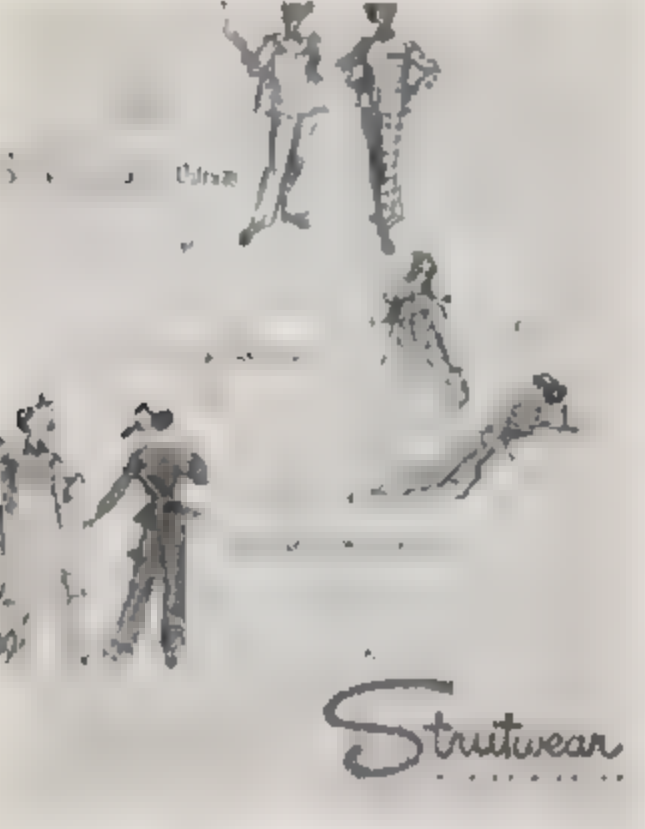
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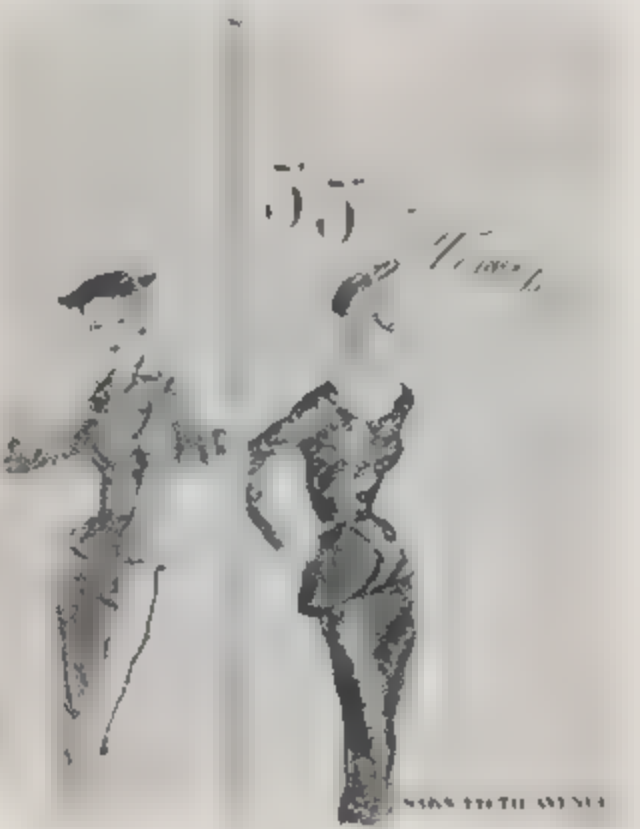
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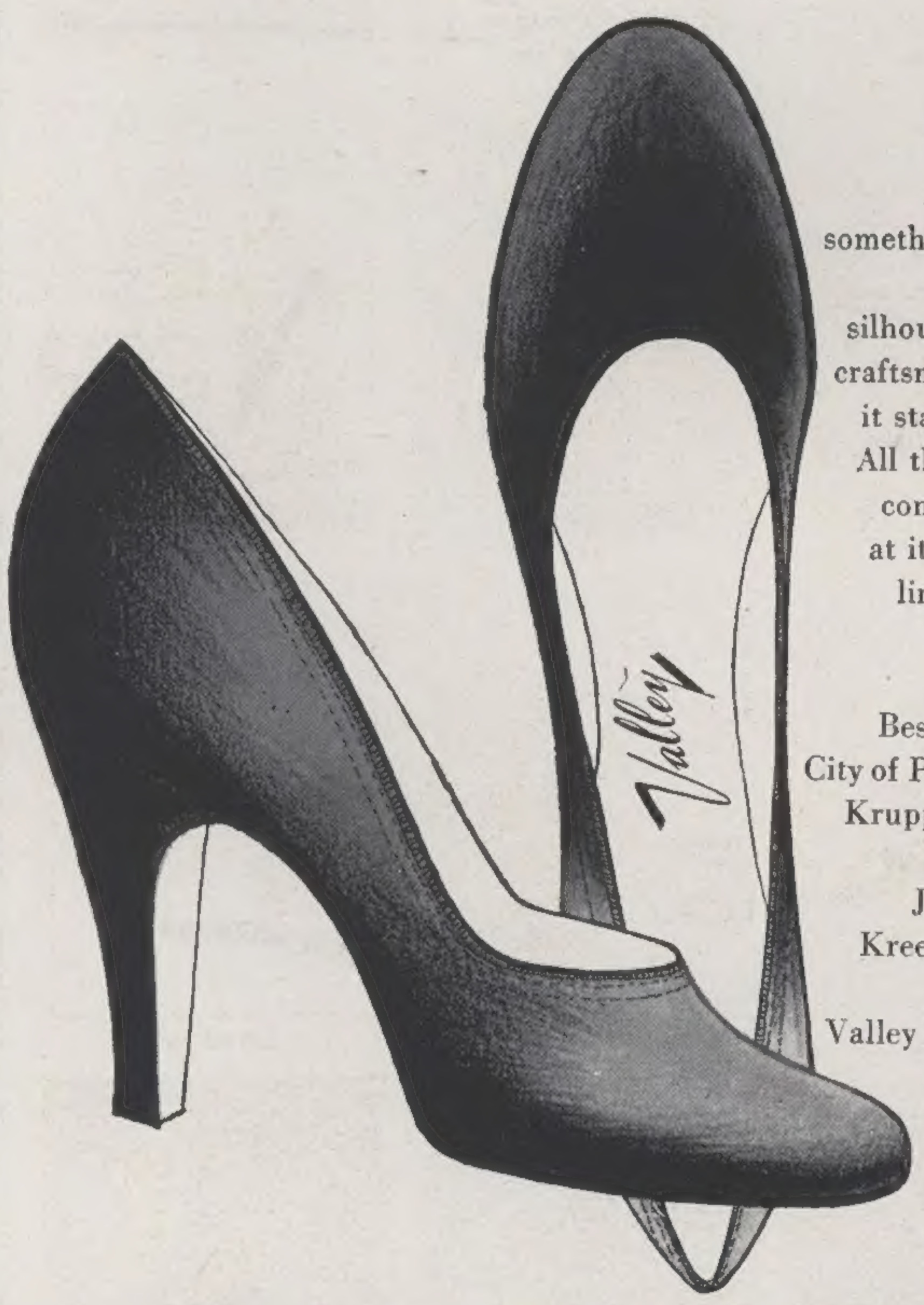
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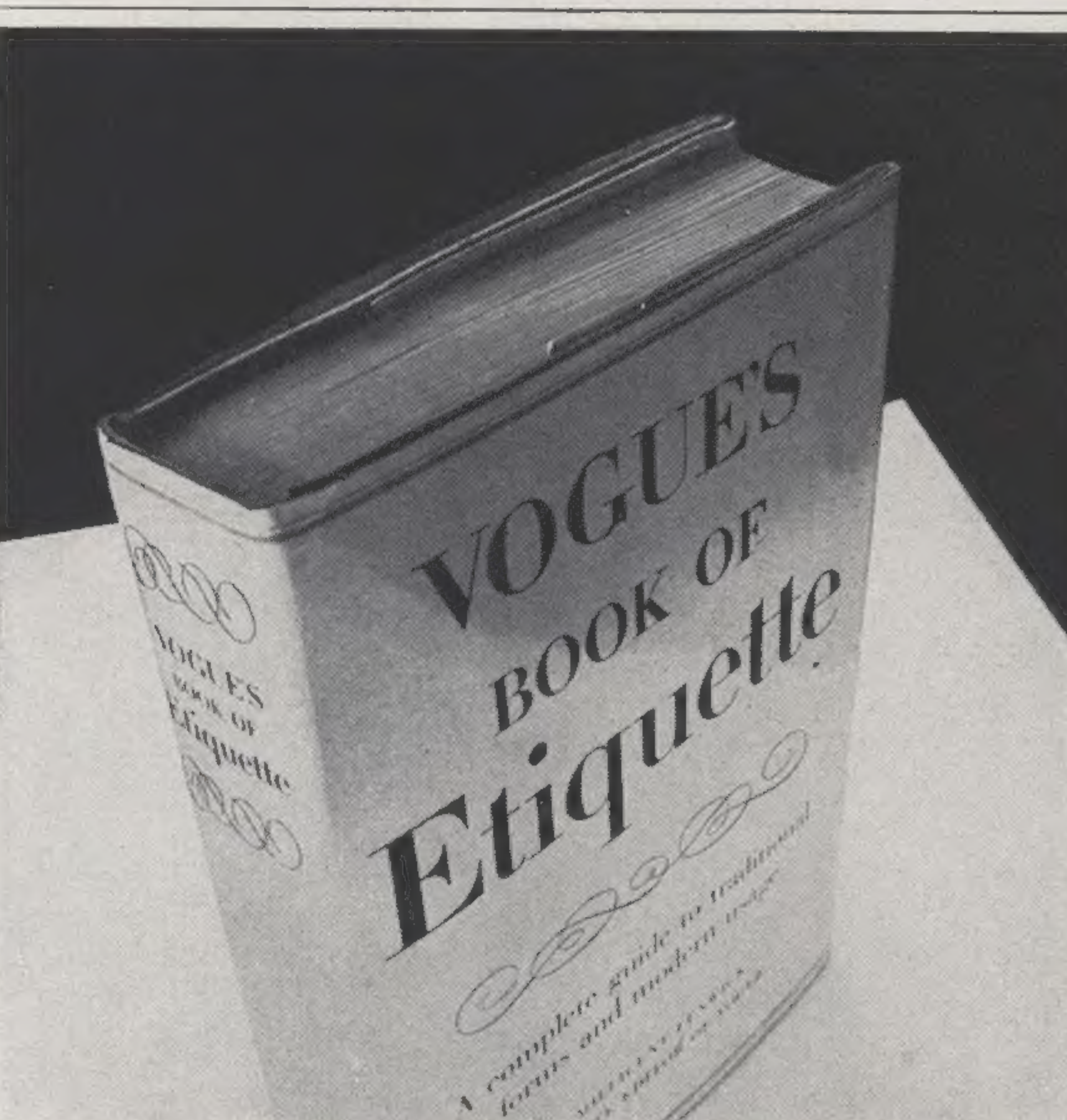
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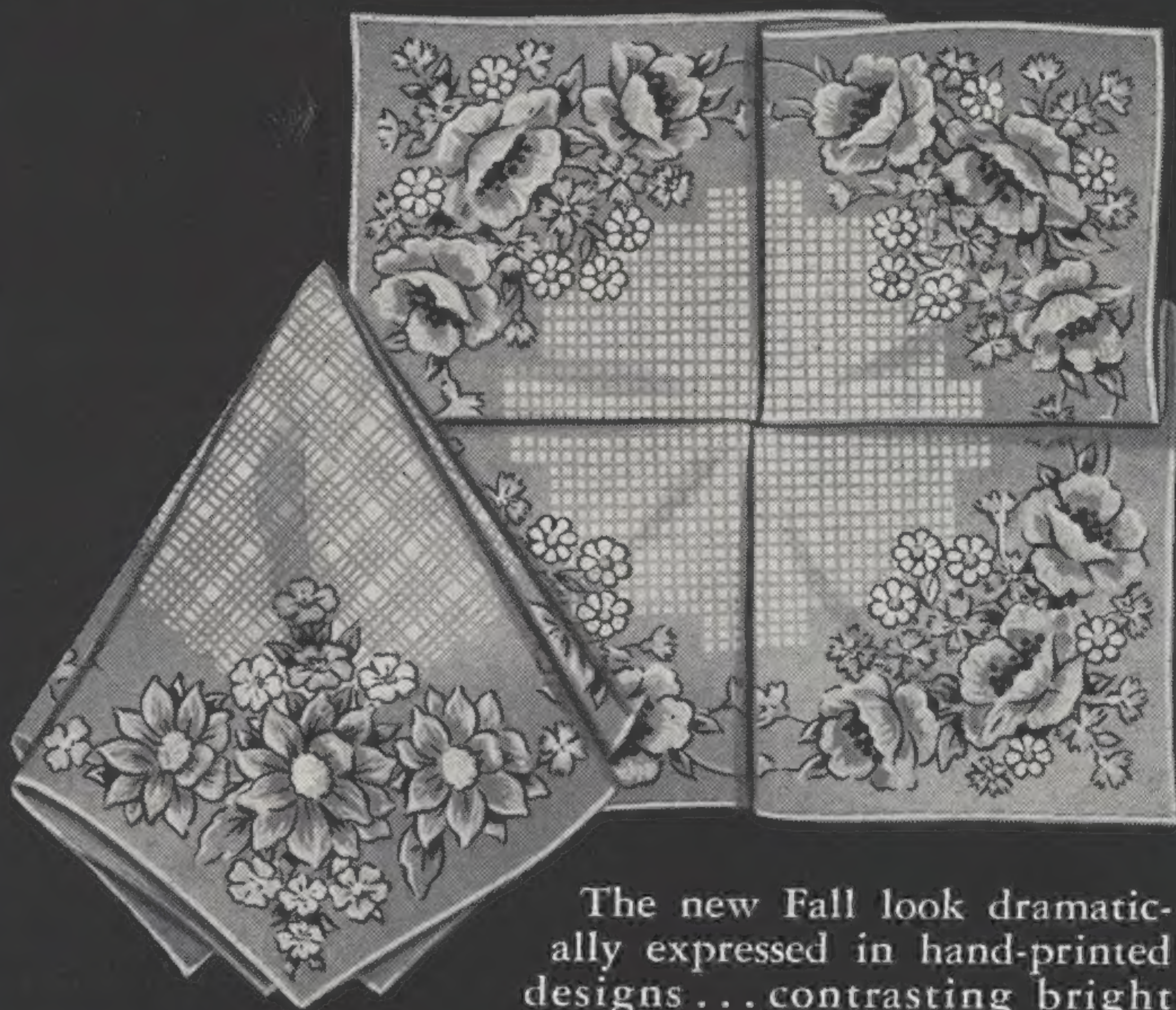
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I LOVE YOU, PINK

(Continued from page 195)

It would seem as if that awful prognostication of H. G. Wells were coming true. He envisioned a little remnant of pink-and-whites unable to do anything but play aimlessly, while at regular intervals they were being borne down by swarthy monsters to dark caverns under the earth. H. G. Wells obviously regretted the change. Do not forget that he was a blue-eyed man.

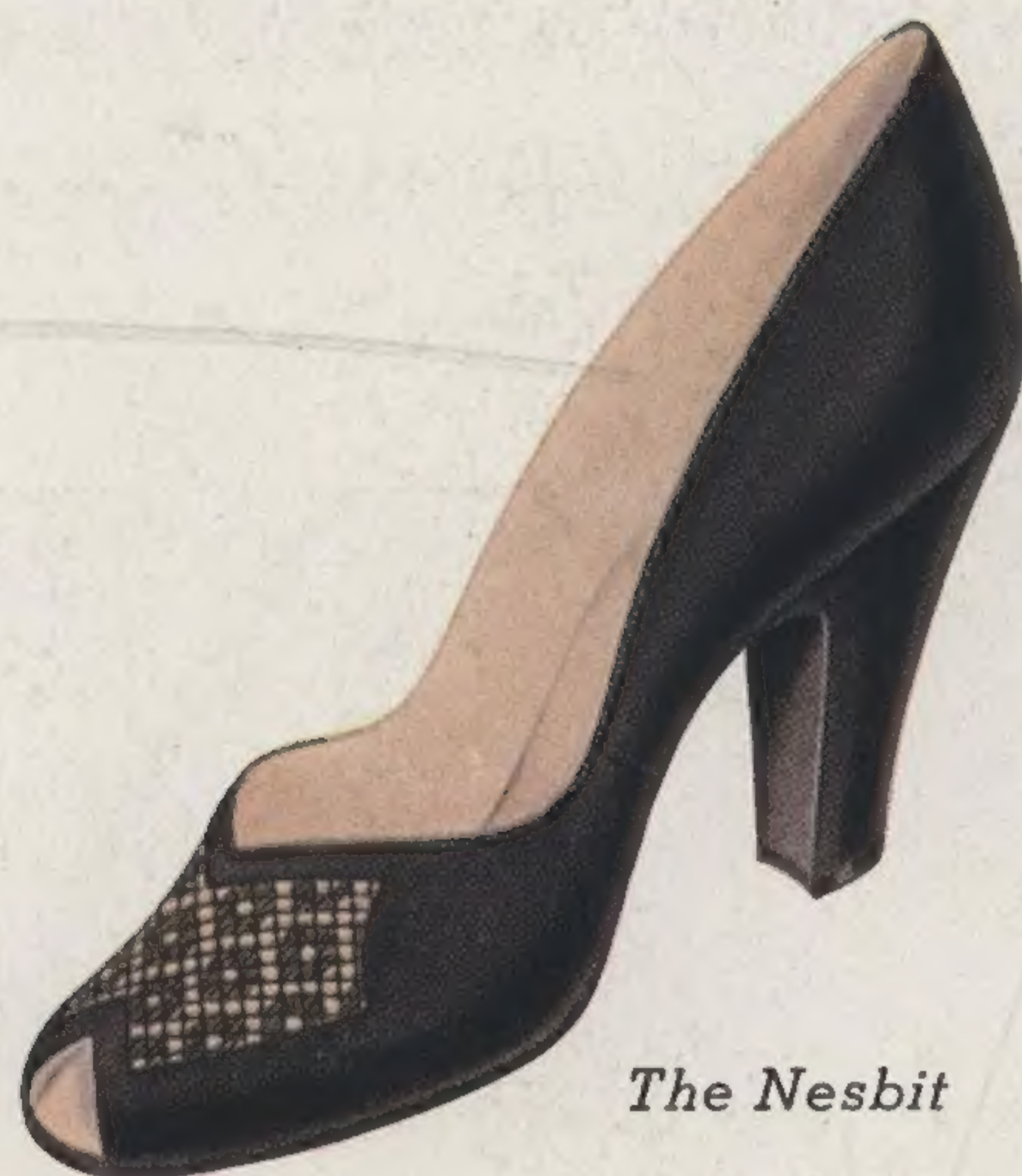
When I collected antiques, a dealer, out of pity probably, told me that it was a safe rule to buy nothing that had pink in it. The employment of pink did not represent good periods in artistic development but rather periods of decline. This I found to be true. You can prove it for yourself by going from the more expensive antique stores to the cheap ones; and in them pink is a frequent note. It is also true for the painter; painters of the best periods did not employ pink. In the quattrocento you never find it. Leonardo da Vinci did not use it—you look in vain for pink in the face of his Mona Lisa or in his Virgin of the Rocks. Needless to point to the Dutch school to bear out the contention: where is it in Rembrandt? It comes to this then: pink is very lovely in Nature but absent in great art. And this in spite of the fact that modern artists, who according to facile critics are greater than all their predecessors, lavishly use pink. One of these "masters" told me that he used it to bring figures forward or to give them a note of emphasis. I will not pursue the subject further because for me words turn into verbiage when used to describe modern art.

It would seem that in flowers like the ruby pink campion, the honeysuckle, the wild rose, and trees like the apple tree, sunrise and sunset,

and the morning faces of children not to mention *les dames au temps jadis*, pink is indispensable, though as said before, it is not included in the colours of the rainbow. And for that I am grateful. Let me explain. You know all about the man who said his heart leaped up when he beheld a rainbow in the sky; and the inference is meant to be that he enjoyed the sight. My heart leaps up too, but it leaps into my mouth when I see a rainbow and this is why. A rainbow is the result of the refraction of light by water in one of its forms. It consists of seven colours, the colours of the spectrum they are called. Water, you observe, is taking on a scientific rôle. But its conduct in breaking up light is as nothing compared to the way it acts when frost is about. Then it divides into many crystalline forms, all beautiful and geometrically exact. It is this exactness that troubles me. Is there nothing haphazard left on earth? Is everything subject to law which may be invisible but is there nevertheless? Are the ripples of a brook, the wind that used to blow whither it listed, and (worst thought of all) the smiles and dimples of the pink and white, all predestined and ordained? There was a scholar of Yale called Hambidge who discovered what he called "dynamic symmetry" which reduced to law the leaf so that it would not get in the way of another leaf on a branch. He saw dynamic symmetry almost everywhere. Is that but one of the laws that unalterably bind us? What about free will? Is it subject to symmetry? Well, pink is not one of the colours of the rainbow and yet it is implicit in the loveliest things in this world. There may be freedom and some unaccountable frivolity in pink.



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